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by Peter Lawrence Kane

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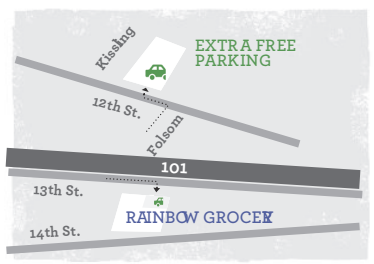

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JULY 25, 2019

SFPD STEALS HOMELESS PEOPLE'S MEDS

Narcan is totally legal to carry, by the way.
By Nuala Sawyer
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CHECK OUT THIS DANTEAN ROBOT EXOSKELETON

Gray Area Festival debuts "Inferno," a thrillingly terrifying experiential art piece.
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Cover Art by Sophia Valdes

Drug Users Face Extra Health Challenges With Uptick in Homeless Sweeps

As police and Public Works employees continue to seize homeless people's property, life-saving Narcan and other health supplies often get lost in the shuffle.

Vials of generic Narcan, an overdose-reversal drug, are available for people at the Homeless Youth Alliance's thrice-weekly needle exchange.

Photo by Nuala Sawyer

By Nuala Sawyer

Narcan can save people's lives. The drug reverses the effect of opioid overdoses, when administered by injection or nasal spray.

But people who use drugs need to actually have Narcan — also known as naloxone — on hand in order to reverse a friend or neighbor's overdose, something that's been increasingly difficult as the city has increased its homeless sweeps.

Amber Sheldon works at Glide, a social service provider in the Tenderloin that helps ensure people who use drugs in San Francisco can do so safely. Sheldon spends most of their day in the syringe access office, handing out clean supplies to people who use drugs, such as sterile needles, alcohol wipes, saline — and Narcan.

But not everyone can keep hold of the valuable items they receive at a drop-in center like Glide.

"I had a man come in and report that he was across the street from Glide around 9 a.m. when the police came around and asked who his bags belonged to," Sheldon says. "He was afraid to speak up because he was worried he'd go to jail … so his bag was taken and thrown away. It was all his worldly possessions, and five vials of Narcan.

"People don't know it's totally legal for them to carry harm-reduction supplies," Sheldon explains. "They still believe that it's going to be considered paraphernalia and they can get arrested. Part of my job is educating people that it's legal and fine."

In addition to Sheldon's encounter, more than 150 people have reported incidents of police or Public Works employees taking their Narcan during a homeless sweep since the start of 2018. The sweeps, part of an effort to reduce the visibility of homelessness citywide, have increased in frequency since former-Mayor Mark Farrell asked Public Works and the San Francisco Police Department to ban tents on sidewalks "in a more aggressive way." It's a practice Mayor London Breed has continued.

But according to frontline workers like Sheldon, it's causing a plethora of health issues and additional problems for people on the streets.

"I hear stories like this every single day," Sheldon says. "It can be very difficult to hold onto things with these sweeps happening. Life-saving supplies and medications are incredibly important."

The Department of Public Health estimates that there are more than 20,000 intravenous drug users living in San Francisco. Providing Narcan to this community to reverse overdoses helps them stay alive — 1,658 overdoses were reversed in 2018, according to the Drug Overdose Prevention and Education (DOPE) Project, a San Francisco program from the national Harm Reduction Coalition.

The DOPE Project monitors all of the Narcan given out across the city — be it from the AIDS Foundation, Glide, or Homeless Youth Alliance. Every time someone refills their prescription, they're asked why. In 2018, 102 people reported that their Narcan had been confiscated by either Public Works or police.

The DOPE Project's data is only current through March of this year, but still proves this trend hasn't slowed down: from January to March 2019, 62 people refilled their Narcan for the same reason stated above.

DOPE Project Manager Kristen Marshall says that claims from frontline workers that their clients have had Narcan and survival supplies thrown in the trash have been met with skepticism from authorities.

"In June, I stood in front of a room full of police officers and city workers to explain that during these sweep operations, Narcan and other items essential to people's survival are taken," she says. "I was met with defensiveness and dismissiveness, and outright accusations that I, as a provider, and other homeless advocates, and all the people we serve are liars. That we are making up these reports. That they would never do something like that. But this isn't a one-off thing, this isn't isolated. We have been receiving increasing numbers of these reports over the last two years."

During a recent tour of the storage yard where homeless people's belongings are kept after being removed from the streets, Public Works Director Mohammad Nuru acknowledged that medication and needles are sometimes seized by city workers during homeless sweeps.

"There are things we discard: needles, paint cans, soiled stuff, mattresses, food, trash," he told *SF Weekly* — though it's unlikely the needles are examined to see if they were used or sterile. "All the other things like medicine, flashlights, things that look valuable, we will keep here and store."

But he also says that unless a prescription bottle is in plain sight, Public Works wouldn't be aware that they're storing it.

"We would never open a suitcase," Nuru said.

In the meantime, the cost of these lost supplies is adding up. The DOPE Project — partly funded by the San Francisco Department of Public Health — spent $80,005 on naloxone in 2018 alone. Based on their reports, at least 102 of those Narcan prescriptions handed out that year were then allegedly seized back by the city.

For those who work on the front lines to provide medical care to homeless people who use drugs, evidence of the health issues homeless sweeps cause arrives on their doorstep daily.

At the Sixth Street Harm Reduction Center, run by the San Francisco AIDS Foundation, Associate Director Ro Giuliano says she's heard innumerable stories of people having their Narcan taken.

"We often hear the narrative that Narcan has been lost," she says. " 'During a sweep, all my stuff was taken. DPW took my stuff. They went through our encampment.' That I hear all the time. Or, 'They came through and told me to get out of there and I had no time so I left my Narcan.' "

In addition, Giuliano has noticed an increase in a specific health issue more commonly seen in geographic areas that don't have a plethora of needle exchanges.

"We know there's a link between [an increase in soft tissue infections] and the sweeps — even if we don't have the numbers to prove it," she says.

Five blocks away, Dr. Andrew Desruisseau of the Tenderloin Housing Clinic says that he's also seen a rise in soft tissue infections.

"In general, anything they have or are struggling with is magnified and intensified and made much worse by the sweeps," he says.

This article was produced as a part of an ongoing series on the health impacts of encampment sweeps, with the support of the University of Southern California Center for Health Journalism's California Fellowship.

A Long Road to Zero

Outrage over San Francisco's deadly streets reaches critical mass as advocates declare a state of emergency and prosecute drivers.

A five-car collision shut down Stanyan and Page streets for hours on Saturday, July 20. At least one person was injured.

Photo by Nuala Sawyer

By Ida Mojadad and Nuala Sawyer

San Francisco's deadly year for pedestrians, cyclists, and motorists has street-safety advocates clamoring for city leaders to formally declare a "state of emergency."

The call comes in the aftermath of two pedestrian deaths in just four days. Benjamin Dean was struck and killed by the driver of a Tesla who ran a red light at Taylor and O'Farrell streets on Sunday, July 21. The 39-year-old was visiting from Clovis to celebrate a wedding anniversary with his wife, Kelly Dean, who was seriously injured in the crash. Three days earlier, the driver of a big rig fatally struck 54-year-old Michael Evans, dragging him two blocks to Fifth and Market streets before fleeing the scene.

On Tuesday, outside City Hall — where the Deans were married — street-safety advocates and San Francisco representatives called on Mayor London Breed to formally proclaim a citywide emergency. Doing so could unlock funds needed to speed up street-safety projects, advocates urged.

"We're only being reactive," said Supervisor Matt Haney, who represents the district where Dean and Evans were hit. "We need to make our actions match our words."

Haney and several other politicians joined advocacy groups Walk SF and the San Francisco Bicycle Coalition in a pledge to prevent deaths on San Francisco streets. Lower speed limits, particularly around schools, more red light cameras, speed safety cameras, timing traffic lights for safety instead of speed, and allowing pedestrians to cross intersections in multiple directions at once in what's called a pedestrian scramble are all proven methods to reduce serious collisions.

In an interesting turn, advocates also ramped up calls for police and the District Attorney's office to investigate and prosecute deaths resulting from traffic violations in the same manner as they would a homicide. At the very least, citations of traffic violations must increase, they said.

Haney put these calls to action into a resolution, and introduced it at Tuesday's Board of Supervisors meeting. But it's unclear how much impact this could have, as past efforts to lower speed limits and add safety cameras in San Francisco have failed in the state legislature. State Sen. Scott Wiener called California's laws inclusion of pedestrians and cyclists "an afterthought, at best," adding that a statewide movement is needed.

"We need to do more and we need to do it faster," Wiener said. "It's the Wild West out there."

By *SF Weekly's* count, 22 people have died on San Francisco's streets so far this year, far outpacing 2018's total of 23 Vision Zero deaths. The goal is to have no traffic-related deaths on San Francsico streets, but this summer alone seven people have been killed by drivers, including Dean and Evans.

On June 23, two cars collided at Park Presidio Boulevard and California Street around 3 a.m., resulting in the death of 56-year-old Alexander Reyes. That same weekend, a Lyft driver, 26-year-old Syed Waseem Ali, and his passenger, 49-year-old Sela Henriquez, were killed when a Mercedes ran a red light at Third Street and Paul Avenue, hitting their vehicle.

Alexander Norton, 30, was sent to the hospital with life-threatening injuries after a driver hit him on First and Howard streets on June 26. He died the next day.

On July 1, the driver of a Ford Expedition hit three pedestrians at San Francisco International Airport. Jedidiah Crews, 33, died shortly afterward.

"San Francisco must become a city where dangerous driving is simply not tolerated, on any street, at any time," said Jodie Medeiros, executive director of Walk SF. "This is possible, but the city must act quickly and aggressively to move in this direction."

Tom Maguire, who has succeeded Ed Reiskin as SFMTA's interim director of transportation, appears to agree. At Tuesday's rally, he said he heard the call to speed up safety improvements. The transit agency plans to complete 10 projects along high-injury corridors like Valencia Street by the end of 2019 under a program called Quick Build, which was established after the death of cyclist Tess Rothstein in March.

But infrastructure changes can't fix it all; education and enforcement must be included in the plan, as well. Taylor Street was the site of a recent safety makeover, with the reduction from three lanes with high speeds to one lane with painted safety signs and turn restrictions to protect pedestrians. Even under Quick Build, Dean's life was not saved.

"We need to get it down to zero," Maguire said. "It's the only acceptable number."

Chronic Misunderstandings

Flash cards helped us learn how to multiply. Can Goldleaf's make us more knowledgeable stoners?

By Zack Ruskin

Taken out of context, many of the terms affiliated with cannabis today are often strange and daunting: What's a trichome? How specifically do different terpenes relate to the given effects we feel from consuming? New cannabis users are understandably brimming with questions, and the sources for quality answers are simply not as robust as one might expect given just how heavily cannabis is dominating the news cycle these days.

Enter Goldleaf, an Ohio company interested in visualizing some of the information associated with common questions.

"Our sweet spot," founder Charles McElroy explains, "is to take the science behind cannabis and make it pretty and approachable and kind of elegant."

Before starting Goldleaf, McElroy spent time as a volunteer with the Marijuana Policy Project, which works to provide education and access to medical cannabis for military veterans. He'd previously worked as COO for the clothing company Noble Denim & Victor Athletics, as well. The concept for Goldleaf — "science-forward and thoughtful products for cannabis enthusiasts" — was partially inspired by McElroy's time at Miami University, where his M.B.A. track was in business informatics.

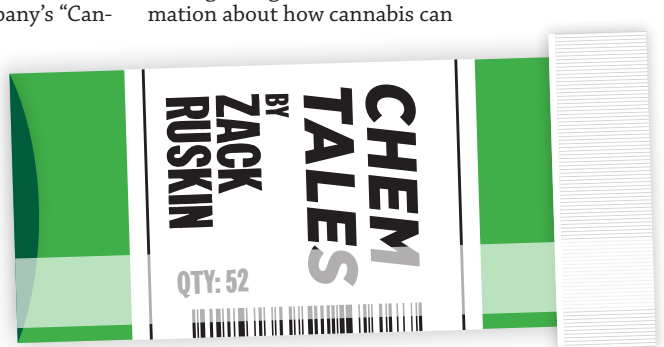
"We want to take the teeth out of it a bit," McElroy says of Goldleaf's mission statement, "so people are more interested in some of the educational aspects."

Although Goldleaf doesn't yet operate locally, one of its recent releases will assuredly prove beneficial to many of the craft farmers currently operating in Northern California's Emerald Triangle. The company's "Cannabis Quality Reference Cards" consist of colorfully illustrated, easily legible breakdowns on subjects like cultivation techniques, light spectrums, indoor versus outdoor, the entourage effect, and terroir. If any of those terms seems unfamiliar, well that's exactly why Goldleaf put this latest deck out.

Cannabis is unquestionably Goldleaf's focus, but McElroy clarifies that, at its heart, it's a print company.

"We love data visualization," he says. "We love painting the science behind cannabis in a pleasing way."

At a moment when educational infrastructure regarding the cannabis industry still remains in its infancy — if it exists at all — the demand for a welcoming, nuanced approach to disseminating information is sorely required. At the government level, the focus remains on establishing professional pipelines and apprenticeship programs to ensure those eager to make a career out of cannabis have the necessary training. Progress on that front is slow as well, but in the interim, more and more first-time consumers of all ages are beginning to demand more information about how cannabis can help them.



According to Eaze's most recent annual "State of Cannabis" survey, the percent of Boomers who purchased legal pot in 2018 increased by 25 percent from the year before. First-time buyers across all demographics increased by 140 percent in 2018 in jurisdictions where it's legal. The bottom line is that a ton of uneducated consumers are currently walking into dispensaries or placing delivery orders with little context to what all of these different products mean.

This is why Goldleaf has also created a number of other products geared toward consumers, not growers. There are patient journals, the aforementioned reference card packs, art prints, and more. As *SF Weekly* reported last month, a recent art show at the African American Art & Culture Complex in Western Addition focused on the fallout from the War on Drugs but also dedicated some space to a few oversized posters from Goldleaf to provide interested exhibit guests with some basics about the plant.

Next up for Goldleaf is a series of posters in the vein of vintage travel posters advertising hemp and cannabis farms. McElroy says he's hoping to include a few unexpected destinations.

"We're trying to tap into that retro travel style," he says, "except these would feature hemp and cannabis farms. Obviously, we'll have California and Colorado, but I'm actually really excited to dip into some of the states that people don't normally think about. We're going to be doing one for a hemp farm in North Carolina. I think that's kind of the challenge here: making visuals that are clearly related to cannabis without being like super heavy-handed."

Whatever comes next, Goldleaf is committed to visualizing the data we have on cannabis and presenting it as beautifully and succinctly as possible. They are eager to make cannabis education widespread, with staff across the U.S. and in Canada and Mexico.

"Everyone on our staff has an element of altruism in their approach to cannabis," McElroy explains. "A lot of them have an interest in social justice reform or experience with organizations that focus on that. I think that's a common thread. Our focus is on a shared interest in justice, as well as the scientific aspect."

Potential signs of human trafficking

By Christopher Dolan and Dianna Albini

Unfortunately, and incomprehensibly, we are growing accustomed to seeing daily news reports of human trafficking and exploitation of children and adults. Thanks to the internet, this multi-billion dollar industry, which boasts over 100,000 dedicated websites, is among the fastest growing online business sectors in the United States. At what point do we say enough already? The answer is NOW!

Human trafficking cannot be ignored or denied any longer. This topic can be extremely uncomfortable to acknowledge, but we can make a difference by being proactive. This is a matter of life and death!

Every one of us has the potential to discover and report a human trafficking situation. While some victims are kept behind locked doors, others are often hidden right in front of us in such locations as construction sites, restaurants, elder care centers, nail salons, agricultural fields, escort services, truck stops, and hotels. You can learn indicators of human trafficking and effective questions you can ask in order to empower yourself to act when your gut tells you that something is wrong and make a real difference.

Traffickers' use of coercion — such as threats of deportation or physical harm to the victim or family members — is so powerful that, even if you reach out to victims, they may be too fearful to reach out for or accept your help. Therefore, it is important to recognize the enormous amount of courage it takes if a trafficked victim to reach out for help and action should be taken immediately to remove them from their abuser. When a human trafficked victim does reach out to someone, they probably want out now.

The suggestions set forth in this article are not exhaustive and are merely a starting point. Starting the conversation and educating ourselves and others is the critical first step in ending human trafficking.

What to look for

Some key red flags to alert you to a potential trafficking situation that should be reported:

-Suspected victim is living with employer;

-Poor living conditions, including blocking windows so others cannot see inside;

-Multiple children/people in cramped space and rarely seen, with numerous adults coming in and out of the property;

-Inability to speak to a suspected victim alone;

-If you are able to speak with the suspected victim, the answers appear to be scripted and rehearsed;

-Employer is holding identity documents;

-Signs of physical abuse;

-Suspected victim appears submissive or fearful;

-Very little or no payment;

-Prostitution of children under 18.

Questions to ask:

Assuming you have the opportunity to speak with a potential victim privately and without jeopardizing the victim's safety, here are some sample questions to ask:

-Can you leave your job if you want to?

-Can you come and go as you please?

-If you have tried to leave, have you been hurt or threatened?

-Has your family been threatened?

-Do you live with your employer?

-Where do you sleep and eat?

-Are you in debt to your employer?

-Do you have your passport/identification? Who has it?

Where to get help and education about human trafficking

If you believe you have identified someone currently in the trafficking situation, alert local law enforcement immediately by calling 911. You may also want to alert the National Human Trafficking Hotline at 1-888-373-7888, a national 24-hour, toll-free, multilingual anti-trafficking hotline. It may be unsafe to attempt to rescue a trafficking victim on your own. You have no way of knowing how the trafficker may react and retaliate against the victim or you.

If, however, you identify a victim who has escaped the trafficking situation, there are a number of organizations to whom the victim can be referred for help with shelter, medical care, legal assistance, and other critical services. Call the National Human Trafficking Hotline at 1-888-373-7888 to report a tip, connect with anti-trafficking services in your area, or request training and technical assistance, general information, or specific anti-trafficking resources. The Hotline is equipped to handle calls from all regions of the United States from a wide range of callers, including potential trafficking victims, community members, law enforcement, medical professionals, legal professionals, service providers, researchers, students, and policy-makers.

Polaris, another nonprofit organization, provides human trafficking victims and survivors with critical support, local resources, training, and solutions to eradicate human trafficking. You can contact them to get help and stay safe through the BeFree Text line (text HELP to 233733) or 202-790-6300.

Everyone wants human trafficking stopped. Starting a discussion and educating others will make a difference! Will you accept this challenge?

Christopher B. Dolan is owner of the Dolan Law Firm. Email questions and topics for future articles to help@dolanlawfirm.com.

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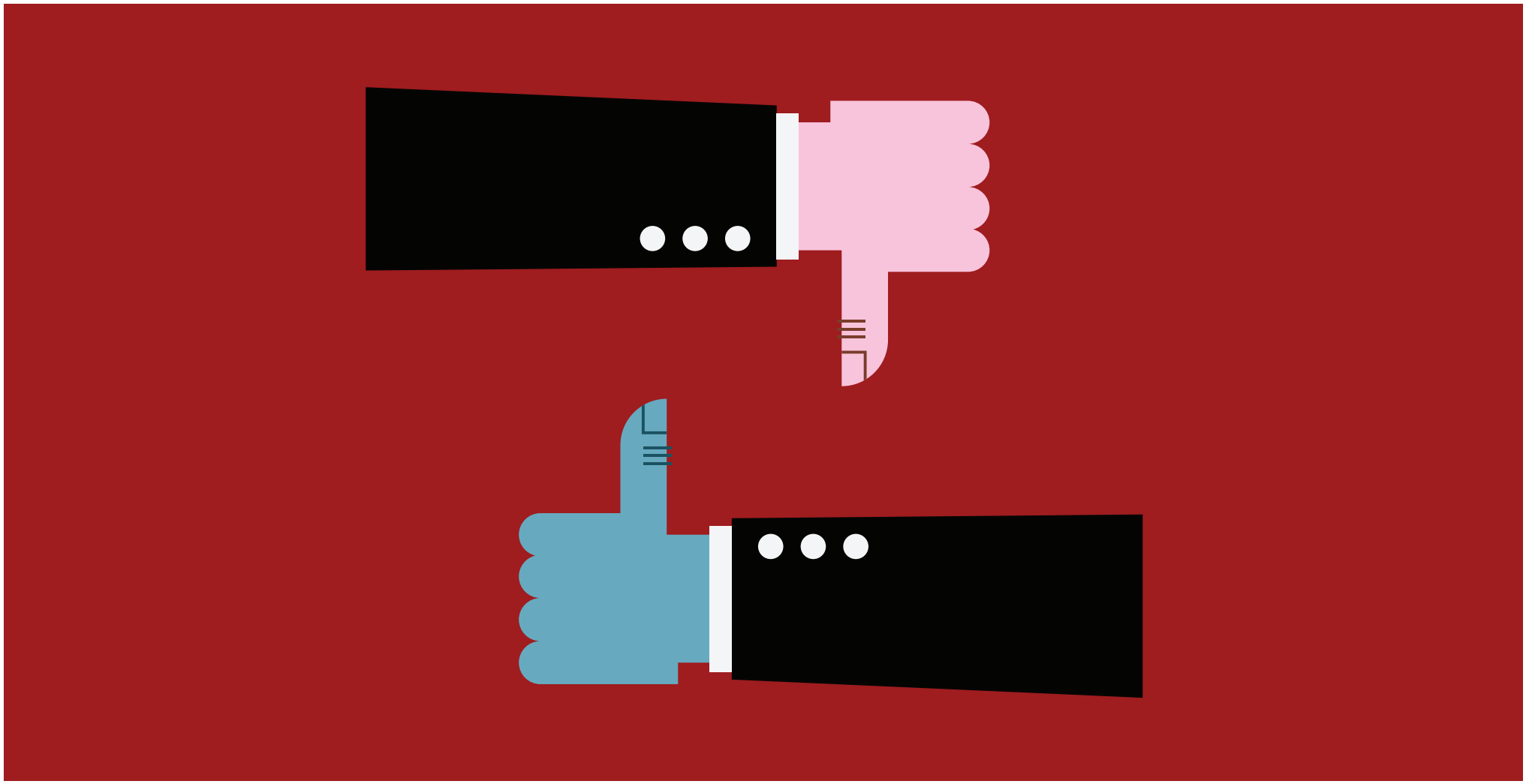
the end of criticism

Who even needs it?

by Peter Lawrence Kane

The End of Criticism

Who even needs it?



By Peter Lawrence Kane

This is the year of Lizzo.

The rapper, singer, and classically trained flautist released her third album *Cuz I Love You* in April, during a week sandwiched by performances at Coachella that both experienced technical difficulties. On Weekend Two, during her closer, "Juice," the sound cut off — but neither Lizzo nor her dancers did, and the highly charged audience brought her home by acting as a collective vocal track to fill in any holes.

This laid the groundwork for a prolonged period of adulation for a charismatic, body-positive performer who radiates enough confidence to make anyone forget about their insecurities for a while. She'd already given a shoutout to Beyoncé, whose 2018 Coachella performance knocked the Earth out of its orbit and paved the way for curvaceous, sexually fluid women like Lizzo to follow. She even got in a politely indignant rebuke against Terry Gross when the NPR interviewer thought she was paying Lizzo a compliment by saying the nude cover art for *Cuz I Love You* "wasn't sexual." (Oh yeah, Terry Gross? Why might that be?)

One thing marred this love-fest, though. In a since-deleted, late-night tweet in response to a middling album review from *Pitchfork*, Lizzo wrote — in all caps — "PEOPLE WHO 'REVIEW' ALBUMS AND DON'T MAKE MUSIC THEMSELVES SHOULD BE UNEMPLOYED."

Some people made a bigger deal out of this remark than necessary, but for someone so life-affirming and self-assured to appear that touchy about some smartass criticism seemed off-kilter.

In revealing that she's only human after all, Lizzo joined many other celebs in slapping back at online criticism. Plenty of famous people respond directly to nasty comments from ordinary people, but others go to greater lengths. Kevin Durant created a fake Instagram account to defend himself, while German director Uwe Boll chose to physically fight four film critics in a ring. Even more unusual was the specter of Netflix's Twitter account swatting down a user with barely 600 followers over his accusation that Brie Larson was unqualified to direct a movie. Granted, the guy was smug and a self-described "Cryptoasset Enthusiast," but is that really necessary coming from a giant media corporation?

Opinions, it seems, are like assholes. Even the best of us gets the occasional urge to smack one and walk away.

Doubtless, many people agreed with Lizzo's assessment as a matter of course. Why do we allow — even exalt — people who spend their time thinking up reasons why this or that cultural artifact is good or deficient or essential, especially if those people display no formal training in the genre or medium they're ostensibly charged with criticizing?

It's helpful to distinguish between legitimate analysis and trolling, of course, but if you're the target, the words sting nonetheless. "Don't read the reviews" is a perfectly acceptable choice to make, but the spotless mind doesn't really enjoy eternal sunshine. Moreover, the world is full of entitled artists who surrounded themselves with sycophants and groundless adoration, cosseted figures whose art went to hell for it. And someone somewhere must read those reviews, or no one would get paid to write them.

But the act of taking someone like Lizzo down a peg seems off somehow. As American culture's understanding of structural inequities deepens, the realization that the voices of marginalized groups have been smothered starts to color certain previously ac-

ceptable cultural practices. Perhaps the very idea of album criticism is only as free of exclusionary bias as supposedly race-blind college admissions are.

Further, as one of the country's two main political parties slides further into an embrace of white supremacy, the ground has shifted under us. Cutting a wide swath through millennial culture is a recognition that disrupting the stale status quo and amplifying previously unheard voices are more important than ever.

Consequently, to offer institutional critique — even when it's concentrated on the aesthetic merits of a given piece of art — can feel like a person or a publication has chosen to ally itself with the sinister and potent forces that would just as soon see women, Black people, and queer people not speak at all. At its worst, it starts to sound like mounting a defense of keeping racist literature in the Western canon or offensive murals in a public school. Yes, those things are historical and forgetting history can be dangerous — but Germany has banned Nazi imagery in public life for more than seven decades and it's not as though the memory of Hitler faded into the mists of time.

Over the last four years and change, I've written about hundreds of restaurants for *SF Weekly*, and it's simultaneously the best and hardest part of my admittedly sprawling, cobbled-together job. (This, incidentally, is my final week as editor, although I hope to contribute to this newspaper for as long as they'll have me.)

I have no delusions that I'm omnipotent, but when I eat out, I think about what effect my words might have on a restaurant — which is really an entire ecosystem built on sweat and hustle. The servers might be picking up extra shifts to keep their head above water and pay their student loans off. The back-of-house staff might be remitting their hard-earned money to family in El Salvador. The specialty purveyors the chef works with might be two clients shy of breaking even. The rent is too damn high for all of us, so why spread misery?

Suddenly the role of critic feels — well, insufferable. Zooming out farther, I think about my ethical responsibility to fight anthropogenic climate change after eating all these exotic ingredients and all this meat (plus the 30 pounds I've gained since March 2015). Even if I wanted to continue on forever — and I don't — the financial pressures on newsrooms have slashed budgets for fanciful baubles like omakase tasting menus.

Throw Yelp into the equation and now restaurant reviews feel almost anachronistic, like when newspapers printed exhaustive tables of yesterday's closing stock prices. I like Instagram as much as anyone, but it's not a forum for nuance and context. Just as film writing is devolving into comparisons of box-office receipts, restaurant reviewing has been annexed by P.R. and handed to influencers whose vocabulary consists of the word "yummy!"

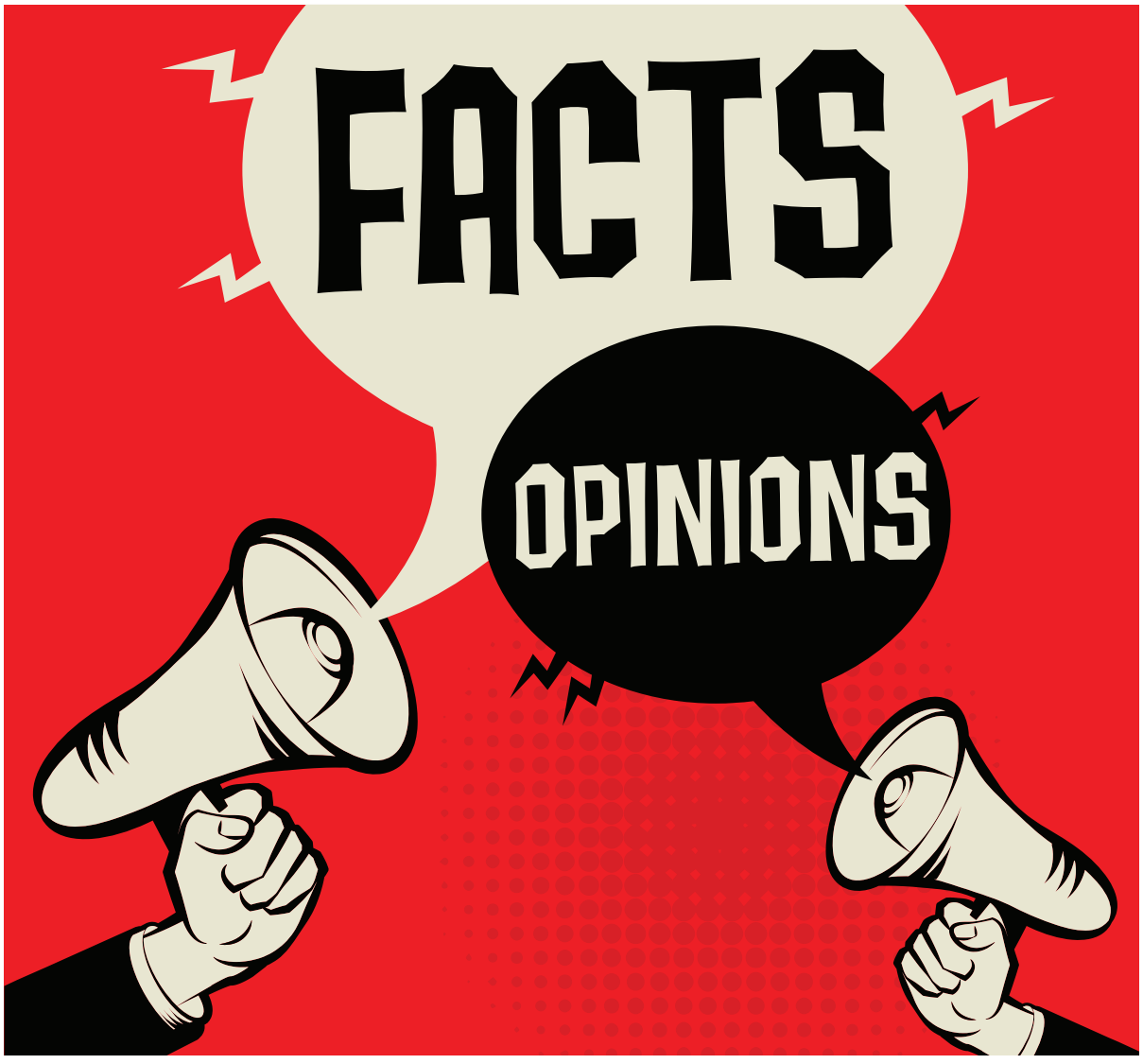
As the *Chronicle*'s brilliant Soleil Ho wrote in her newsletter, she may soon be the last of a dying breed. Take all this together, and it seems we are moving out of the age of criticism and into an entirely new epistemological landscape where fewer outlets pay for it and fewer readers want it.

At its face, the idea that criti- cism is dying is almost a patently ridiculous statement. We live in a veritable age of vituperation, of ad hominem screaming matches, of passive-aggressive subtweets, of deliberately obtuse outbursts of click-baiting righteousness, of people getting put on blast for microscopic deviations from ever-evolving online orthodoxy, and of planters of pipe bombs citing this crazy-making media saturation as a legal defense. Criticism engenders meta-criticism, too. A president with strong fascist leanings uses his platform to call women ugly losers and tens of thousands of people thrill to the spectacle. Many thousands of others tweet pointedly at Twitter itself for its cowardly refusal to stand up for its own terms against co-optation by a revanchist political movement.

But maybe the art of criticism — so to speak — isn't so much under attack as sliding out of its useful lifespan.

We can't go back to the good old days because we know how terrible they really were. Postmodernism deserves some of the blame, because dethroning Englightenment values like objectivity and reason was a much more nihilistic project than we thought.

Ultimately, criticism depends on the existence of some agreed-upon criteria, and in an ideal world aesthetic excellence would be at the top of that list. That sounds perfectly acceptable — there's a lot of crap out there — until you realize that the people doing the agreeing-upon are not so much an organic community bound together by common tastes as a self-reinforcing elite. And beyond elites' unsavory tendency to grant admission to their



ranks largely to white guys from top-tier universities who then have the audacity to deny charges of elitism, they also tend to devolve into cliques, with all the pettiness, status-obsession, and groupthink that entails. "Music critics like Elvis Costello because music critics *look* like Elvis Costello," David Lee Roth of Van Halen is alleged to have said. It's impossible to disagree.

We need a fuller reckoning with the tradeoffs of this, though. In the defiant push to get American society to a better place — and it's going to get worse before it gets better — we need to be clearer about the role of aesthetics in that political project. It's a bit like the conundrum of ugly infill housing developments. Building large, dense projects in transit-adjacent parts of the Bay Area is a way out of Northern California's housing emergency while reducing our reliance on fossil fuels, but a lot of people shudder when they see one of those beige monstrosities, watered down from the original rendering to come in under budget and comply with the Americans with Disabilities Act and safety codes.

One of the running jokes around *SF Weekly*'s newsroom has been my intense dislike of deadening marketing-speak and other cliches. Too often, stories about fascinating people doing important work regurgitate the same empty phrases, over and over: a seat at the table, access to resources, reclaiming the narrative. They're boring, and they're mostly just shibboleths, ways of signaling to readers that both the journalist and the subject are progressives in good standing who are conversant in the lingo.

Further, they rely on an earnestness that feels fundamentally out of step with the irreverent, puckish voice of an alt-weekly. There are many things about millennials that I respect and admire, but we/they — I was born in 1981, so you make the call — have a hideous tendency to parrot corporate-speak without blinking. It's not as though I was covering the anti-WTO Battle of Seattle for *Adbusters*, but when I hear people refer to "the wellness space," I die inside. When people call cities "markets," I want to throw furniture. I guess I have to make my peace with the word "content" so I don't become a total curmudgeon before I'm 40, but as an editor I've felt duty-bound to insist that writers find their own voice. (Keeping this newspaper clean of the hideous, non-word word "impactful" has been my hill to die on.) I know P.R. and algorithms will replace us all someday, but until then, you're not going to sound like a soulless, Los Feliz-based brand consultant on my watch.

But — corporate jargon notwithstanding — sometimes, good people want some of those shibboleths. They want to read stories that reassure them that the world isn't falling entirely to shit, that people think like them and talk like them and we're all fighting together and we'll win someday. Historically, the alt-weekly voice has often been a very white voice and a very male voice, one that often adopted a disaffected tone. That is simply no longer desirable or tenable. Hopefully, we have long since changed that for good while keeping the irreverence.

In my time at *SF Weekly* — about two-and-a-half years as editor-in-chief, two years as arts editor before that, and a couple years as a freelance before that — I've seen big changes. I've worked with brilliant people who've gone on to do wonderful things, and I've edited stories that went on to win prestigious awards — undoubtedly the thing I am proudest of. (Interviewing Grace Jones is a close second.)

I've also caught some brazen plagiarism, had stories fall through on hard deadlines, worked with writers who appeared to simply vanish, and yelled into the phone at the publisher of a different outlet. Among countless errors, I made three mistakes that — based on my sleepless nights — I will take with me until my dying day. Like most people who sometimes work too hard doing what they love, I can be my own harshest critic, and I fucking deserve it.

Above all else, I've been motivated by a love of San Francisco. You have to keep on guard that that doesn't transform into mindless boosterism, but if there's one element to my approach that's at odds with received notions of what a critic is or ought to do, it's that I want other people to love San Francisco, too. It's getting harder, because this city deserves a great deal of criticism — "I'm crying 'cause I love you," as Lizzo sings — along with a great deal of assurance that it can still be a viable place to live. In all honesty, I burnt myself out executing the task, but what I've been entrusted with was always a caretaker position. Now it's time to pass it on, get on my task of visiting every national park, and see what's next. Running around town night after night, seizing almost every opportunity to drink life to the lees and be a visible presence on the *Weekly*'s behalf is unquestionably the best job I will ever have. A commitment to an aggressively life-affirming hedonism in a city that needs it more than ever comes at a cost, but none of that matters now because it was such an incredible thing to get to do.

THURSDAY 07/25

HAROLD AND MAUDE IN 35MM

July 25, 7-8:30 p.m., Roxie Theater, 3117 16th St. $13; roxie.com

"Harold, everyone has the right to make an ass of themselves," Maude says. "You can't let the world judge you too much." The timeless wisdom of the ever-eccentric Maude turns suicidal, depressed Harold's life around, thanks to weed, flowers, stolen trees, and anatomically inspired sculptures. It's a cult classic — but did you know it was also filmed in the Bay Area? Various landmarks like the Marin Headlands, the Emeryville mudflats, and Sutro Baths make appearances as the duo flee from the police, contend with Harold's obsessive mother, and fall in love. This Thursday is a rare chance to see the 1971 classic in 35mm on the big screen. As Maude would say, "L-I-V-E! Live! Otherwise, you've got nothing to talk about in the locker room."

SUNDAY 07/28

DISNEY DRAG BRUNCH

July 28, 11 a.m., Cobb's Comedy Club, 915 Columbus Ave. $40; cobbscomedy.com

It's surprisingly easy to reimagine Minnie Mouse, Jasmine, and Belle as drag queens. On Sunday morning Cobb's Comedy Club hosts a return of its popular Disney Drag Queen Brunch, with performances of "A Whole New World," "Under the Sea," and more. From villains to princesses, heroes to witches, the sky's the limit for this all-star lineup of queens. Admission includes a free entree and one mimosa or bloody mary.

FRIDAY 07/26

FAIRMONT ROOFTOP BEER FEST

July 26, 7-10 p.m., Fairmont San Francisco, 950 Mason St. $49; fairmont.com

Many people have been to the basement of the Fairmont Hotel for planter's punch and a pupu platter at the Tonga Room — but how many have gone up to the roof? Friday's your chance, as Fort Point, 21st Amendment, Speakeasy, Headlands Brewing, Drake's, Holycraft, and other breweries pour some beer. Food, concessions, live music, and what's sure to be some incredible views round off the event. While you're there, don't miss the Fairmont's homage to nearly a dozen movies that have been filmed in the iconic hotel.

SATURDAY 07/27

BERKELEY KITE FESTIVAL

July 27-28, 9 a.m.-5 p.m., Cesar E. Chavez Park at the Berkeley Marina. Free; highlinekites.com

Go fly a kite! The annual Berkeley Kite Festival draws hundreds of amateur and professional kite enthusiasts to the waterfront each year, and if the relentless winds this summer are any sign, this year may be the best of its 30-year run. Kite-making workshops, flying lessons, synchronized kite displays, and the world's largest octopus kite will all be on display, as people bring in kites made as far away as New Zealand and Japan. Bring your own, or purchase one from event founder Highline Kites. A word of advice: parking at the Marina is nearly impossible. Drive to Golden Gate Fields, park for $15, and catch a free shuttle to the show for a stress-free afternoon.

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CALENDAR LISTINGS

Calendar listings are offered as a free service to *SF Weekly* readers and are subject to space restrictions. To change an existing or have a listing added, e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F., CA 94103). Deadline is noon Tuesday for the following week's issue. Listings rotate regularly, as space allows. Our complete listings of local events – searchable by keyword, date, and genre – are available online.

ART - GALLERIES

111 Minna Gallery. John Rybak + Friends at Minna Gallery: Come join us as we return with a fun evening of music @ 111 Minna Gallery in San Francisco. I'll be joined by Jimmy Mason on upright bass + Perry Spinali on fiddle. It's free, and we hope to see you! Fri., July 26, 6:30-10 p.m. Freee!!. 415-974-1719. www.facebook.com/events/427305728110328/. 111 Minna, San Francisco, 415-974-1719, 111minnagallery.com.

Casemore Kirkeby. Raymond Meeks: Sonder: Black-and-white photographs show young divers in mid-jump, Meeks's camera momentarily arresting them in space as they drop beyond his frame into a black void. Other photographs show them picking their way through the surrounding woods, using trails pockmarked with debris and graffiti-marked rocks. Interposed are color pictures of thin trees and vegetation photographed from a car, simultaneously sharply rendered and blurred by velocity. Taken altogether, these pictures present a nearly prayerlike sense of ritual, a procession of youth accelerating into something unknown yet vitally necessary, with a fleeting, quiet weightlessness at its center. Through Aug. 17, 6 p.m. 1275 Minnesota St #102, San Francisco, 415-851-9808, casemorekirkeby.com.

Center for the Arts, Religion, and Education (CARE). The Erosion of Memory: Works by Anne Tait: Tait's work is influenced by vernacular 19th-century memorials and the influence of industrialized printmaking on images of memory and domesticity. Prints, paintings, glass etchings, and embroidery pieces combine cemetery grave imagery with monograms. Tuesdays, Thursdays, Fridays, 10 a.m.-3 p.m. Free. 510-849-8935. www.care-gtu.org. 1798 Scenic, Berkeley, 510-849-8935, care-gtu.org.

Contemporary Jewish Museum. Daria Martin: Tonight the World: The CJM presents 'Daria Martin: Tonight the World,' a new installation by Bay Area-born artist and 2018 Jarman Award-winner Daria Martin. Mondays, Tuesdays, Thursdays-Sundays, 11 a.m.-5 p.m.; Thursdays, 11 a.m.-8 p.m. Continues through Feb. 19. $16, $14 student/senior w valid ID; 18 &under free. 415-655-7800. info@thecjm.org. thecjm.me/2ZwgDqg. Annabeth Rosen: Fired, Broken, Gathered, Heaped: This exhibition is the first major museum survey of the work of sculptor Annabeth Rosen, a pioneer in the field of contemporary ceramics July 25-Jan. 19, 11 a.m.-5 p.m. $16 adults, $14 students and seniors with valid ID. 18 & under free. 415-655-7800. info@thecjm.org. thecjm.me/2ZxNvPu. 736 Mission, San Francisco, 415-655-7800, thecjm.org.

Fraenkel Gallery. Lee Friedlander: Signs: raenkel Gallery is pleased to present Lee Friedlander: SIGNS, an exhibition examining the five-decade long obsession of this highly influential photographer. Since the early 1960s, Friedlander has focused on the signs that inscribe the American landscape, from hand-lettered ads to storefront windows to massive billboards. On view from July 11 through August 17, 2019, the exhibition is accompanied by a 112-page hardcover book published by Fraenkel Gallery. Through Aug. 17. 49 Geary, San Francisco, 415-981-2661, fraenkelgallery.com.

Gallery 16. Sand Garden: Gallery 16's window exhibition project 'Double Strength' is pleased to present a two-person show featuring Ari Bird and Ian Parlett-Schaefer. There will be an opening reception on Friday, June 7th, from 6 to 9pm. Mondays-Fridays, 10 a.m.-5 p.m. Continues through July 26. Free. 415-646-7495. milo@gallery16.com. gallery16.com/exhibitions. The Elephant And The Albatross: David Hytone: Gallery 16 is pleased to present its first solo exhibition with Seattle artist David Hytone. There will be an opening reception on Friday, June 7th, from 6 to 9pm. Mondays-Fridays, 10 a.m.-5 p.m. Continues through July 26. Free. 415-646-7495. milo@gallery16.com. gallery16.com/exhibitions. Upon A Slitted Sheet I Sit: Josh Jefferson: Gallery 16 is pleased to present its second solo exhibition with Boston artist Josh Jefferson. There will be an opening reception on Friday, June 7th, from 6 to 9pm. Mondays-Fridays, 10 a.m.-5 p.m. Continues through July 26. Free. 415-646-7495. milo@gallery16.com. gallery16.com/exhibitions. 501 Third St., San Francisco, 415-626-7495, gallery16.com.

Gray Area Art & Technology Theater. The Gray Area Festival 2019: Join us for the 5th edition of the Gray Area Festival, San Francisco's premiere annual festival advancing culture and common good through the lens of art and technology. Gray Area Festival 2019 will redefine the conversation around experience design, starting with the US debut of two international, sensory enveloping art experiences: the immersive exhibition ISM Hexadome & interactive exoskeleton performance Inferno. Full conference schedule and tickets available at grayareafestival.io. July 25-28. $20-$250. grayareafestival.io. 2665 Mission, San Francisco, 415-843-1423, grayarea.org.

Hosfelt Gallery. Between Them: An Installation Composed of Drawings: Todd Hosfelt puts together approximately 200 drawings, ranging from abstraction to figuration and utilizing juxtapositions between works to tease out formal and thematic echoes across centuries and cultures. The exhibition includes works by 75 artists ranging from the 1500s through the present. Tuesdays, Wednesdays, Fridays, Saturdays, 10 a.m.-5:30 p.m.; Thursdays, 11 a.m.-5:30 p.m. Continues through Aug. 17. Free. 415-495-5454. info@hosfeltgallery.com. bit.ly/BTDS19. Rina Banerjee: Human Likeness: Rina Banerjee fills the gallery with fantastical sculptures & paintings in an exhibition describing the human experience in an era of migration. Tuesdays, Wednesdays, Fridays, Saturdays, 10 a.m.-5:30 p.m. Continues through Dec. 31. Free. hosfeltgallery.com/index.php?p=exhibitions&id=315. Between Them: An Installation Composed of Drawings: Between Them: An Installation Composed of Drawings includes drawing based artworks by 75 artists ranging from the 1500s to the present. The exhibition covers abstraction to figuration and utilizes juxtapositions between works to tease out formal and thematic echoes across centuries and cultures. Every other Tuesday, Wednesday, Friday, Saturday, 10 a.m.-5:30 p.m.; Every other Thursday, 11 a.m.-7 p.m. Continues through Aug. 17. Free. 415-495-5454. info@hosfeltgallery.com. bit.ly/BTDS19. 260 Utah, San Francisco, 415-495-5454, hosfeltgallery.com.

Jack Fischer Gallery. Kate Nartker & Leigh Wells: Scratch the Surface: Nartker and Wells use two distinct modes of visual imagery to explore the passage of time and how we interact with the world. Kate Nartker's film stills from personal, found, and stock footage, as well from The Library of Congress are presented in weavings and jacquards that give us a new, surprising and tantalizing aspect of pixelation. They are presented in a way that aims to dissolve the depth of an image and at the same time, encourage us to slow our perception of time. Through Aug. 31. 311 Potrero, San Francisco, 415-956-1178, jackfischergallery.com.

Modernism. Laurie LIPTON: Ex Machina: Modernism is pleased to present its first one-person exhibition of drawings by Los Angeles-based artist Laurie LIPTON.Lipton's work presents unflinching commentary on the complexities of modern life, both in society at large and for individuals, including the horrors of war, alienation caused by technology, and our "post-truth" world where everything washes over us like fiction. Through Aug. 31. 724 Ellis, San Francisco, 415-541-0461, modernisminc.com.

Oakland Asian Cultural Center. The Spirit of Bali Exhibition: I Madé Moja comes from Batuan,

a traditional arts village in Bali, known for its classical music and dance, fine woodcarving and unique painting style. This style and caliber of Balinese painting is rarely seen here in the United States. Moja's work has been shown internationally and featured in numerous books detailing the art and culture of Bali. Through Aug. 3, 12-7 p.m. Free. 510-637-0455. info@oacc.cc. oacc.cc/event/the-spirit-of-bali-exhibition/. 388 Ninth St. Ste. 290, Oakland, 510-637-0455, oacc.cc.

Right Window Gallery. Jim Haynes: Scar: An exhibition of corroded photographs from Jim Haynes, who has investigated the technique of augmenting silver gelatin prints with rust, copper, and various acidic patinas. Daily, noon-midnight. Free. 992 Valencia, San Francisco.

Robert Koch Gallery. Yamamoto Masao: Bonsai · Microcosms Macrocosms: The Robert Koch Gallery is pleased to present Bonsai · Microcosms Macrocosms by Japanese artist Yamamoto Masao. The artist's newest series Bonsai focuses on the traditional Japanese art of cultivating miniature ornamental trees or shrubs. Yamamoto has always had an intrinsic interest in bonsai, and the project materialized when he had the opportunity to meet Minoru Akiyama, one of the most highly revered bonsai artists in Japan, with whom he has been collaborating since 2017. Through Aug. 31. 49 Geary, San Francisco, 415-421-0122, kochgallery.com.

Romer Young Gallery. Elise Ferguson: June Room: Romer Young Gallery is pleased to announce its third solo exhibition with New York artist Elise Ferguson, June Room. Using pattern and color, along with a range of process-driven approaches and modern materials, Ferguson creates works based on mathematical puzzles and geometric variations that land somewhere at the intersection of painting, sculpture and printmaking. The results are beautiful works that reflect the artist's intuitive use of geometry and her reverence for the purposely imperfect. Through Aug. 3. 1240 22nd St., San Francisco, 415-550-7483, romeryounggallery.com.

San Francisco Botanical Garden. Return to Eden: Etchings from California's Wild and Cultivated Gardens: Stephanie Martin's aquatint etchings depict our state's most exquisite native and cultivated flora. Etching has a magic that is perfect for plants. Mondays, Wednesdays-Sundays, 10 a.m.-4 p.m. Continues through Aug. 31. Free. 415-661-1316 x403. blange@sfbg.org. www.sfbg.org/art-exhibit. Martin Luther King Jr., San Francisco, 415-564-3239, sfbotanicalgarden.org.

San Francisco Museum of Craft & Design. "Interior/Exterior" Opening Day: What is "home?" Is it a house or apartment? A neighborhood? A city? A community gathering place? Is it a private place or a public place? The artists in Interior/Exterior question the way space is formed through memories, gentrification, loss of community spaces, and a creative imagining of the future. Sat., July 27, 11 a.m.-6 p.m. $8 General Admission. 415-773-0303. info@sfmcd.org. sfmcd.org/interior-exterior/. "Dead Nuts: a search for the ultimate machined object" Opening Day: Posed as a question in 2009 to an online forum called Practical Machinist, over a period of several months, a small community debated "What is the ultimate machine object/mechanism?" They proposed their favorites in an ongoing conversation of posts and responses. This exhibition will present objects that makers and enthusiasts themselves have proposed as "the ultimate machined object". Sat., July 27, 11 a.m.-6 p.m. $8 General Admission. 415-773-0303. info@sfmcd.org. sfmcd.org/dead-nuts/. "Interior/Exterior" Curator Walkthrough: "Interior/Exterior" presents structures, "rooms" and objects, which are neither fully interior nor fully exterior. Looking beyond the neat closure of four walls, "Interior/Exterior" will feature site-specific installations, temporary structures and sculptures by Julie Alpert, Benjamin Armas and Ori Carino, Macon Reed, Kathy Sirico, and Kaori Yamashita. Sat., July 27, 12-1:30 p.m. $8 General Admission. 415-773-0303. info@sfmcd.org. sfmcd.org/events/mcd-curator-walkthrough-interior-exterior/. 2569 Third St., San Francisco, 415-773-0303, sfmcd.org.

The Walt Disney Family Museum. Mickey Mouse: From Walt to the World: A celebration of animation's most beloved and recognizable character. Guest curated by legendary animator Andreas Deja, the exhibition features more than 400 objects, including rare and never-before-seen original sketches, character model sheets, and concept artwork, together with nostalgic merchandise, vintage photographs, and a variety of Mickey's earliest and most recent animated short films. The exhibition is a testament to Mickey's transcendent influence, from cartoons and comic books to real-life appearances at Disney Parks worldwide. Mondays, Wednesdays-Sundays, 10 a.m.-6 p.m. Continues through Jan. 6. 104 Montgomery, San Francisco, 415-345-6800, waltdisney.org.

COMEDY

"Crazy Funny Asians" Comedy Showcase: Inspired by the blockbuster movie, see some of the Bay Area's top comedians at San Francisco's Crazy Funny Asians comedy showcase! Let's celebrate the Bay's Asian-American culture and heritage with laughs. First 100 people to RSVP get free tickets. Donations appreciated Sundays, 7 p.m., Free with RSVP (Otherwise $10), 21+. Neck of the Woods, 406 Clement, San Francisco, 415-387-6343, neckofthewoodssf.com.

Attractive Camp: Monthly comedy party featuring lots of pretty people with perfect teeth. Fourth Sunday of every month, 8 p.m., $10, facebook.com/AttractiveCamp. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Best of San Francisco Stand-Up Comedy: 18+ local comedy showcase. Fridays, 8 p.m., $15, bestofsfstandup.com. The Variety Preview Room (The Hobart Building), 582 Market, San Francisco, 415-781-3893, varietync.org/screening-room.

Big Wednesday: Hosted by Jeremy Wheat. Last Wednesday of every month, 7 p.m., $8. Make-Out Room, 3225 22nd St., San Francisco, 415-647-2888, makeoutroom.com.

Bootleg Comedy Show: Free Comedy!! Come enjoy some laughs from some of the best comedians in the Bay Area. The food is good, the drinks are delicious, and the laughs are plenty. Bring your friends and shake off the day. Saturdays, 8-9:30 p.m., Free. Bootleg Bar & Kitchen, 2360 Van Ness Ave, San Francisco.

Brave New Jokes: Soma-free comedy with hosts Michael Brandon, Nicole Calasich, and Adrian McNair. Last Saturday of every month, 7 p.m., free. Adobe Books, 3130 24th St., San Francisco, 415-864-3936, adobebooks.com.

Cheaper Than Therapy: Jon Allen, Eloisa Bravo, and Scott Simpson offer comedians (and audiences) a chance to unburden their minds at this regular night of stand-up. Fridays, Saturdays, 10 p.m., $10, cttcomedy.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

Comedy @ The Comet Club: Your free weekly chance to laugh in the Marina (instead of at it). Wednesdays, 8:30 p.m., free, facebook.com/sufficientcomedy. Comet Club, 3111 Fillmore, San Francisco, 415-567-5589.

Comedy Baseball: Two teams of comedians play a custom baseball video game that's controlled by telling jokes. Thu., July 25, 9 p.m.; Thu., Aug. 1, 9 p.m.; Thu., Aug. 8, 9 p.m.; Thu., Aug. 15, 9 p.m., $15, 415-816-3691, infotron@pianofight.com, www.facebook.com/events/1646998775445022/. PianoFight, 144 Taylor, San Francisco, pianofight.com.

Comedy by Michael: Monthly stand-up comedy show hosted by Michael D. Booker. Last Saturday of every month, 8 p.m., $15-$20, michaelbookerentertainment.com. Englander Sports Pub, 101 Parrott, San Leandro, 510-357-3571, englanderpub.com.

Comedy Machine: A one-night, three-round comedy tournament featuring eight comedians all competing to be chosen as the champion. Unlike any other comedy show in the Bay Area, we give the power to the audience to choose who they want to see continue. Comedians literally live and die by the fans. Hosted weekly by comedian Will Cole. Wednesdays, 8:30-10 p.m., $7 adv., $10, www.facebook.com/sfcomedymachine. The Purple Onion at Kell's, 530 Jackson St., San Francisco.

Comedy Noir: Hosted by Valerie Branch. Fridays, 8 p.m.

Comedy Oakland: Weekly comedy featuring up-and-coming comedians alongside industry pros. Fridays, Saturdays, 9:30 p.m.; Thursdays-Saturdays, 7:30 p.m., $13-$15, ComedyOakland.com. Spice Monkey, 1628 Webster, Oakland, 510-268-0170, spicemonkeycafe.com.

Comedy Thursdays: Hosts Tony Sparks and Rudy Ortiz Thursdays, 8 p.m., Free. Il Pirata, 2007 16th St., San Francisco, 415-626-2626, ilpiratasf.com.

Dash: Late-night improv comedy romps by the Un-Scripted Theater Company. Saturdays, 10 p.m., $10. Un-Scripted Theater, 533 Sutter, San Francisco, un-scripted.com.

Desi Comedy Night: It's San Francisco's epic weekly Desi Comedy Night at a cool downtown SF art bar with HellaFunny and Funcheap. See a showcase of some of the Bay Area's top comedians of Indian, Pakistani, Sri Lankan, Bangladeshi, Afghani, and South Asian descent. Let's celebrate the Bay's Desi culture and heritage with laughs. Saturdays, 8:30 p.m., Free with RSVP (Otherwise $10 at door), www.eventbrite.com/e/sfs-desi-comedy-night-tickets-55392014005?aff=sfweekly. Bar Fluxus, 18 Harlan Place, San Francisco.

Dog People Comedy: The show is produced and hosted by local favorite Valerie Vernale, Mary Bushee, Juan Medina and Luigi Dias. We present hilarious comedians from around the country as well as local up-and-coming stars. Last Thursday of every month, $5. Hotel Utah, 500 Fourth St., San Francisco, 415-546-6300, hotelutah.com.

Doug Loves Movies: Comedian Doug Benson ("Super High Me" and Comedy Central's "The High Court") hosts a podcast where he talks to his hilarious special surprise guests about his first love... movies! To have a chance at winning some prizes, bring a movie-themed name tag! Sat., July 27, 4:20 p.m., $20. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

Downtown Comedy Night: Saturdays, 6-9 p.m., $15. Bar Fluxus, 18 Harlan Place, San Francisco.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

Earthquake: Comedian Earthquake mostly known for his awesome stand up comedy specials, his work on HBO, Showtime and Comedy Central and his run on Everybody Hates Chris is coming to Sacramento for 3 days of funny! Thu., July 25, 8 p.m.; Fri., July 26, 7:30 & 9:45 p.m.; Sat., July 27, 7:30 & 9:45 p.m., $25.00 to $35.00, 916-925-8500, avamedina@gmail.com. Punch Line, 444 Battery, San Francisco, punchlinecomedyclub.com.

Getting Sketchy! Free Sketch Comedy Workshop: Open Sketch Comedy workshop hosted by David Stolowitz. Brainstorm, share, write, refine, record, and produce great sketches for the Internet or your next show! May involve field trips around the mission. Donations to Mutiny Radio always welcome but not required. Sundays, 4-6 p.m., 415-550-0511, fireborn7@gmail.com, www.facebook.com/events/1248736631894198/. Mutiny Radio, 2781 21st St., San Francisco, mutinyradio.fm.

GOAT$: G.O.A.T.$ is produced by comedians Feel Woods, Nicole Calasich, and Joseph Nguyen, all seasoned veterans with credits in SF Sketchfest, Comedy Central ClusterFest and several years of experience producing local Bay Area shows. Every fourth Wednesday, 8:30 p.m., $15. Cafe Du Nord, 2170 Market, San Francisco, 415-861-5016, www.cafedunord.com.

Greg Proops: Greg Proops is a stand up comic from San Francisco. He lives in Hollywood. It's not that bad. Really. The Proopdog is best known for his unpredictable appearances on Whose Line is it Anyway? Both US and UK. Stand-up Greg has a new album out called In the Ball Park. Recorded live in his beloved San Francisco. Available on iTunes and from aspecialthing records. Fri., July 26, 7:30 & 9:45 p.m.; Sat., July 27, 7:30 & 9:45 p.m., $27.50-$30.50. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

Haight Ashbury Comedy Night: Come out to Haight Ashbury Comedy night at Milk Bar located in the heart of the historic Haight-Ashbury district to see some of SF's best comedic talent. Comedians on the show have been featured on NBC, ABC, MTV, Comedy Central, SF Sketchfest, Comedy Day and Punchline. Thursdays, $15. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

Happy Hour Comedy Open Mic: Amateur underground standup comedy. Sign up at 5:30 pm or on Bay Area Facebook Comedy Network. Fridays, 6-8 p.m., $5, 415-550-0511, director@mutinyradio.fm, www.MutinyRadio.fm. Mutiny Radio, 2781 21st St., San Francisco, mutinyradio.fm.

Harold Night: Join us for a night of long form improv comedy featuring house Harold teams Local Honey, Paint Dept, and JACKSON with occasional appearances by Harold class graduates or holiday-themed shows. Wednesdays, 9 p.m., $5. Stage Werx Theatre, 533 Sutter, San Francisco, www.stagewerx.org.

Harvey's Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, San Francisco, 415-431-4278, harveyssf.com.

HellaFunny Sundays: Like to laugh and have a good time? Then come to "HellaFunny Sundays" to see a mix of San Francisco's best comedians! Comedians on this showcase have been seen on Comedy Central, NBC, ABC, Viceland, MTV and many many more. Sundays, 7 p.m., $15. Neck of the Woods, 406 Clement, San Francisco, 415-387-6343, neckofthewoodssf.com.

Hysteria: Comedy Open Mic for Women & Queers: Hosted by Irene Tu and Jessica Sele, with all genders welcome (but misogyny most definitely not). Mondays, 6 p.m. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

Improv Drop-in Class: At Moment Improv we believe in creating a community of supportive artists. We believe that anyone can improvise, because you already do it every day. We believe humans have the capacity to be more present, more empathetic, closer, have more fun, and

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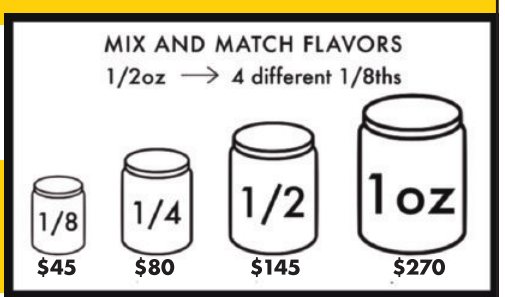

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Inside Baseball: Not sure what kind of comedy to see? Inside Baseball features all the kinds. A different lineup each week for 5 bucks at Stage Werx Theatre in SF. Wednesdays, 10-11:30 p.m., $5, insidebaseballcomedy.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

Joking, Not Slurred: Every other Monday, 5 p.m.-midnight, free. Oddjob, 1337 Mission, San Francisco, 415-555-1337, oddjobsf.com.

The Layover Comedy Night: Tuesdays, 8 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, oaklandlayover.com.

LORD of the ZINGS: Every 3rd Friday from 6-9pm featuring some of the bay area's hottest and newest comics! Happy hour drink specials, music before and after, get a burrito next door and bring it to the bar! Always FREE!!!! Every third Friday, 6-9 p.m., Free, https://www.facebook.com/events/232432940656052/?active_tab=about, www.facebook.com/events/232432940656052/?active_tab=about. The Knockout, 3223 Mission, San Francisco, 415-550-6994, theknockoutsf.com.

Night Moves: Midnight comedy madness with hosts Josef Anolin and Joey Devine. Saturdays, 11:59 p.m., $5. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Nightlife on Mars: Free weekly comedy night with Nightlife on Mars (hosted by Ryan Cronin) plus guests. Thursdays, 8:30 p.m., free, nightlifeonmars.com. Murphy's Pub, 217 Kearny St., San Francisco, 415-693-9588.

No, You're Drunk: The Drinking Game Comedy Show: With hosts Justin Gomes and Andrew Moore. Fourth Friday of every month, 10:30 p.m., $10. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

OMFG: Weekly comedy open mic. Tuesdays, 7 p.m., free. OMG, 43 Sixth St., San Francisco, 415-896-6374, clubomgsf.com.

Pamtastic's Comedy Clubhouse: Pamtastic's Comedy Clubhouse is every Friday 8-10pm bringing audiences the best of SF and beyond's underground comedy scene live, live streaming and podcast post at www.mutinyradio.fm Fridays, 8 p.m., $10. Mutiny Radio, 2781 21st St., San Francisco, mutinyradio.fm.

The Purple Onion at Kells: Comedy Machine: Weekly single-elimination comedy tournament. Wednesdays, 8:30 p.m., $15, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, San Francisco, 415-955-1916, kellsirish.com.

Rajeev's Big Night Out: Comedy 'n' rock 'n' roll with host Rajeev Dhar. Fourth Saturday of every month, 9 p.m., $10. Amnesia, 853 Valencia, San Francisco, 415-970-0012, amnesiathebar.com.

Scenes & Songs with Flash Mob Musical: Flash Mob Musical uses a one word suggestion to inspire a montage of scenes and songs made up entirely on the spot! No games. No narrative. No net. Fridays, 8 p.m., $5. Stage Werx Theatre, 533 Sutter, San Francisco, www.stagewerx.org.

Secret Improv Society: Underground improvisational theater. Fridays, Saturdays, 10 p.m., $17-$20, improvsociety.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

The Setup- Speakeasy Comedy Nights!: Craft beer and comedy merge harmoniously in the Beer Basement at Ales Unlimited, where The Setup draws some of the funniest local and nationally touring stand-ups in the business. The space is small and cozy but the hops and the laughs are big, with performers hailing from such comedic institutions as Comedy Bang Bang, San Francisco Sketchfest and The Comedy Store. So order a drink from Ales Unlimited's world-class selection of microbrews, wines and specialty cocktails, then head downstairs for a truly underground experience in the heart of the Tenderloin. Thursdays-Saturdays, 8-10 p.m., 10, 415-598-8158, info@setupcomedy.com, goo.gl/yTHqGu. Beer Basement, 222 Hyde, San Francisco, thebasementsf.com.

SF Comedy Showcase: Weekly roundup of local laughmakers. Sundays, 8 p.m., $12.50. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

SF Tonight!: Suffering from bad news burnout? Let Endgames Improv turn headlines into punchlines at this interactive and spontaneous comedy show. Saturdays, 10:30 p.m., $5, endgamesimprov.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

Shit Talk: Featuring comedians from around the Bay Area and special guests. Hosted by Yuri Kagan. Wednesdays, 7 p.m., Free. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

Stand Up on the Edge: The Freshest comedy show in SF on a monday. Mondays, 8-10 p.m., Free, 301-452-2355, barakanoel@gmail.com, barakanoel.com. Delirium Cocktails, 3139 16th St., San Francisco.

Storking Comedy: Stand-Up at a Music Venue: Storking Comedy showcases the funniest up and coming Bay Area comedians. The show also features hilarious interviews with each performer. Live music often follows the comedy show at 9:30 pm. All comedy audience members receive a discounted cover charge to see the bands. Thursdays, 7:30-9 p.m., Free, sadcomedyrsvp@gmail.com, www.storkclubcomedy.eventbrite.com. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, storkcluboakland.com.

Sunday Funnies: Comedy hosted by Mike Spiegelman Last Sunday of every month, 5 p.m., free, dannydechi.com. Kawika's Ocean Beach Deli, 734 La Playa, San Francisco, 415-221-2031, oceanbeachdeli.com.

The Tabernacle: A weekly stand-up showcase hosted by 3 of San Francisco's hardest working comedians: Steve Post, Allison Mick, and Jim McVeigh. Each Wednesday, The Tabernacle features a strong, fresh, line-up of local heavy-hitters, bigger names you've seen on TV, and other out-of-town visitors. Wednesdays, 7-8:30 p.m., $5-$10, facebook.com/tabernaclesf. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Theo Von: Theo has appeared numerous times on Joe Rogan's podcast, The Joe Rogan Experience, regularly on Joey Diaz's The Church of What's Happening Now, and was voted guest of the year on The Fighter and The Kid by TFATK listeners in both 2017 and 2018. Previously, Theo was the host of TBS's hidden camera show Deal With It from EP Howie Mandel, which ran for three seasons. Thu., July 25, 8 p.m.; Fri., July 26, 7:30 & 9:45 p.m.; Sat., July 27, 7:30 & 9:45 p.m., $35. Cobb's Comedy Club, 915 Columbus, San Francisco, 415-928-4320, cobbscomedy.com.

This Week's Show: Fresh standup from the best comics in the Bay Area and beyond at San Francisco's top sports bar and nightclub--all for less than the price of a movie ticket. Wednesdays, 8-10 p.m., $10. Fort One Bar & Lounge, 2801 Leavenworth, San Francisco, 415-671-8081, fort1sf.com.

Throwback Thursday: Every Thursday night, Chivalry Club gets the scoop on a photo from your past and then turns it into a raucous, hullaballoo of improvised comedy. Thursdays. Stage Werx Theatre, 533 Sutter, San Francisco, www.stagewerx.org.

Thunderdome: 2 Teams. 1 Victor. Should they fail, the audience shall send them to the slaughterhouse. Should they succeed, the audience shall judge them yet again the following week as they face a new challenger! Tuesdays, $5. Stage Werx Theatre, 533 Sutter, San Francisco, www.stagewerx.org.

Thunderdome: Improv Comedy Cagematch: Two teams go head to head in some friendly competitive improv! Our incredible cast of hosts are your guides to this hilarious weekly showdown. The champ is decided at show's end by you, the audience! Tuesdays, 9-10 p.m. Continues through Dec. 17, $5, 813-833-7276, luisaisbell@gmail.com, www.eventbrite.com/e/thunderdome-tickets-30198634930. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

Tuesday Night Comedy Funnies: Tuesdays, 8 p.m., $17-$27. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 415-383-9600, 142throckmortontheatre.com.

Uncertainty Principle: Uncertainty Principle is duos improv. Two people enter. Two people do improv. No one dies. Wednesdays, 10 p.m., $5. Stage Werx Theatre, 533 Sutter, San Francisco, www.stagewerx.org.

Wayback Wednesday: Share a memory (nostalgic, silly, awkward), and we'll delve into it together. Straddling the line between fantasy and reality, Chivalry Club shines a light on the strange and exciting parts of our past. Wednesdays, 8-9 p.m., $5, wbw@endgamesimprov.com, www.facebook.com/ChivalryClubSF. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

Women gettin Witty: An all female comedy showcase that premieres not only some of the best in the Bay but also comedians from all over California. Last Friday of every month, 8-9:30 p.m., $10, www.facebook.com/womengettinwitty/. The Purple Onion at Kell's, 530 Jackson St., San Francisco.

Your Fucked Up Relationship: Endgames Improv makes fun of your romantic foibles for free at this long-running weekly comedy catharsis. Fridays, 10:30 p.m., free with RSVP, endgamesimprov.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

LITERARY EVENTS

#we - a talk and reading series of queer perspectives: The Octopus Literary Salon presents the third installment of #we, a talk and reading series of queer perspectives hosted by Richard Loranger. For this event, experimental non-binary wordsmith Julian Mithra will deliver a talk titled "Hybrid Gender & Genre", and read selections of whatever they see fit, and poet and performer Marvin R. Hiemstra will present his upcoming memoir, Raven Knows: Your Smile Is Unique, detailing his amorous evolution through much of the 20th Century both extemporaneously and through passages. Q&A and chat time will follow. Wed., July 31, 7-9 p.m., Free, (510) 844-4120, hello@richardloranger.com, richardloranger.com/events/we/. The Octopus Literary Salon, 2101 Webster, Oakland, oaklandoctopus.org.

2019 Bay Area Playwrights Festival: Over 700 scripts were submitted for this year's festival. The final six talented emerging playwrights from across the country will each have two readings of a new work; presented by the Bay Area's top acting talent. Final playwrights will be announced in April and tickets for the festival will go on sale in May. Through July 28. Potrero Stage, 1695 18th St, San Francisco, (415) 992-7990, potrerostage.org.

Cuong Lu - The Buddha in Jail: Cuong Lu discovered that when the men inside allowed themselves to feel their pain--including remorse for committing crimes--knowing and feeling the truth became a source of strength for them. The Buddha in Jail is a book of fifty-two vignettes--stories and teachings about Lu's six years as a prison chaplain. Tue., July 30, 6-7:30 p.m., Free, 415-927-0960, zruskin@bookpassage.com, www.bookpassage.com/event/cuong-lu-buddha-jail-san-francisco-ferry-building-store. Book Passage, 1 Ferry Building Ste. 42, San Francisco, bookpassage.com.

The Fight Against Monsanto's Roundup: The Politics of Pesticides: Last year, former Benicia Unified School District groundskeeper Dewayne Johnson won a $78 million settlement for the cancer he got as a result of using Round Up produced by Monsanto (now Bayer). In his new book The Fight Against Monsanto's Roundup: The Politics of Pesticides author Mitchell Cohen describes how the herbicide glyphosate has caused cancer in many people but how Monsanto kept this secret. Cohen looks at the politics behind the pesticide chemical industry, and why it is not being held accountable., Special appearance by Juror #4 from this landmark court case., In conjunction with LaborFest 2019. Sun., July 28, 5-6:30 p.m., Free, 415-431-6800, laborfest@laborfest.net, laborfest.net. The Green Arcade, 1680 Market, San Francisco, thegreenarcade.com.

Holla Back: Long-running weekly poetry open mic with a hip-hop vibe. Every other Thursday, 8 p.m., free/donation. EastSide Arts Alliance, 2277 International, Oakland, 510-533-6629, eastsideartsalliance.com.

James Bostwick - Acts of Omission: Down on his luck after a string of lost cases and a recent divorce, personal injury lawyer Matt Taylor hopes his next trial will be an easy win. What follows in James Bostwick's Acts of Omission is an epic multi-million-dollar battle of wills, intrigue, and outright violence that could cost Matt everything he cares about—his career, his family, his heart....and his life. Mon., July 29, 6-7:30 p.m., Free, 415-927-0960, zruskin@bookpassage.com, www.bookpassage.com/event/new-date-james-bostwick-acts-omission-san-francisco-ferry-building-store. Book Passage, 1 Ferry Building Ste. 42, San Francisco, bookpassage.com.

John McReynolds - Stone Edge Farm Kitchen Larder Cookbook: Celebrating the bounty of the estate's organic kitchen garden, groves, and olive orchard, the Stone Edge Farm Kitchen Larder Cookbook by John McReynolds makes the ultimate gift for cooks looking for new creative and efficient means to make the most of abundance and is a thoughtful, practical inspiration for building one's own repertoire of versatile staples and resourceful dishes. Sat., July 27, 12-1:30 p.m., Free, 415-927-0960, zruskin@bookpassage.com, www.bookpassage.com/event/john-mcreynolds-stone-edge-farm-kitchen-larder-cookbook-san-francisco-ferry-building-store. Book Passage, 1 Ferry Building Ste. 42, San Francisco, bookpassage.com.

Poetry at the 33: Monthly open mic with featured poet. Last Tuesday of every month, 7 p.m., free. 3300 Club, 3300 Mission, San Francisco, 415-826-6886, 3300club.com.

Porchlight Open Door: The storytellers at Porchlight host this open mic at which the best 5-minute story about the monthly theme wins $50. Last Monday of every month, 7 p.m., $5,

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porchlightsf.com. Hemlock Tavern, 1131 Polk, San Francisco, 415-923-0923, hemlocktavern.com.

Saturday Night Special: Monthly literary open mic hosted by Hollie Hardy and Tomas Moniz. Last Saturday of every month, 7 p.m., free, facebook.com/pages/Saturday-Night-Special-an-East-Bay-open-mic/112174188880786. Nick's Lounge, 3218 Adeline, Berkeley, 510-652-4166, nickslounge.com.

TMI Storytelling: Hosted by Gina Gold. Fourth Thursday of every month, 7 p.m., $10-$13, tmistorytelling.com. 3KB Sports Bar, 3000 Broadway, Oakland, 510-465-2569, 3kbsportbar.com.

Tuesdays at Readers: Weekly poetry readings curated by Jack Hirschman. Tuesdays, 6:30 p.m., free. North Beach Branch Library, 850 Columbus Ave, San Francisco, 415-355-5626, sfpl.org.

MUSEUM EXHIBITS & EVENTS

Aquarium of the Bay. Otters: Watershed Ambassadors: The AOTB's newest exhibit brings an adorable romp of North American river otters to Pier 39. Daily. Embarcadero, San Francisco, 415-623-5300, aquariumofthebay.org.

Asian Art Museum. In a New Light: The Asian Art Museum Collection: More than 2,500 objects from the museum's permanent collection explore the major cultures of Asia. Tuesdays-Sundays. 200 Larkin, San Francisco, 415-581-3500, asianart.org.

The Beat Museum. Permanent Collection: Glimpse into the poetic, exuberant lives of Jack Kerouac, Lawrence Ferlinghetti, Allen Ginsberg, Neal Cassady, and other Beat Generation characters via original manuscripts, memorabilia, letters, personal items, and other ephemera. Daily, 10 a.m.-7 p.m. $5-$8. 540 Broadway, San Francisco, 415-399-9626, thebeatmuseum.org.

Cable Car Museum. Permanent Collection: Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco, 415-474-1887, cablecarmuseum.org.

California Academy of Sciences. Habitat Earth: The California Academy of Sciences' newest planetarium show redefines the traditional concept of astronomical presentation, turning the telescopes around and focusing on the greatest wonder of the universe — Earth itself — as it invites viewers to discover what it means to live in today's connected world on the only planet known to sustain biodiversity and life. Daily. Animal Attraction: Exhibit about the wild courtship and mating strategies in the animal kingdom. Daily. Earthquake: Treat your senses to seismic overload in this exhibit that includes a walk-in Earth model illustrating plate tectonics, a recreation of a Victorian salon that shakes like two of San Francisco's most famous quakes, a planetarium show, interactive displays, and more. Daily. Color of Life: The Academy's bright new summer show celebrates the chromatic diversity of nature with live animals, interactive displays, dioramas, videos, and more. Daily. Penguin Feeding: Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. Coral Reef Dive: Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. Sharks and Rays: Learn about the Reef Lagoon's residents. Tuesdays, Thursdays, 1:30 p.m. Ssssnake Encounter: Get up close and personal with some of the Academy's scaly, slithering inhabitants. Daily, 3:30 p.m. NightLife: Weekly afterhours party featuring dance music, drinks, scientific presentations, hands-on activities, and more for people who like to pair their intellectual curiosity with a cocktail. Thursdays, 6-10 p.m. $10-$12. calacademy.org/events/nightlife. 55 Music Concourse, San Francisco, 415-379-8000, calacademy.org.

Chinese Historical Society of America. CHINESE AMERICAN Exclusion Inclusion:: An interactive historical narrative exhibition about the relationship between the Chinese and the USA starting from the maritime trading days to the present. Tuesdays-Saturdays. Free. 965 Clay, San Francisco, 415-391-1188, chsa.org.

Contemporary Jewish Museum. Lamp of the Covenant: Dave Lane, often described as "an outsider artist," has repurposed 6 tons of steel into a 90-foot sheath of globes, light bulbs, old tools, and other objects that hang over the museum's central lobby. Like the eternal light that can be found in every synagogue, Lane's gigantic lamp can be seen as a symbol of higher connection — both literally and figuratively. Mondays, Tuesdays, Thursdays-Sundays. 736 Mission, San Francisco, 415-655-7800, thecjm.org.

Exploratorium. Tactile Dome: One of the Exploratorium's earliest exhibits — a pitch-black maze designed to heighten one's awareness of the sense of touch — reopens at the new location after a slight redesign. Tuesdays-Sundays. $12-$15 (in addition to regular museum admission). Permanent Exhibits: The family science museum's gigantic new complex is split into six separate gallery sections that focus on human behavior, senses & perception, biology, the environment, and much more — all with the Exploratorium's famously whimsical and interactive features. Tuesdays-Sundays, 10 a.m.-5 p.m. Full-Spectrum Science: Exploratorium scientist Ron Hipschman lets you have fun with physics via hands-on activities and demonstrations that explore physical phenomena like sound, color, temperature, etc. Fourth Thursday of every month, 8 p.m.; Fourth Sunday of every month, 11 a.m., 2 & 3:30 p.m. Pier 15, San Francisco, 415-528-4444, exploratorium.edu.

GLBT History Museum. 30 Years of Collecting Art That Tells Our Stories: Elisabeth Cornu curates a selection of visual art that recalls scenes from the heady, hot, turbulent days of gay life from the 1960s to the 1990s. Mondays, Wednesdays-Sundays. Queer Past Becomes Present: Multipart exhibit tracing the history of queer youth activism, exploring lost S.F. "gayborhoods," paying tribute to pioneering lesbian magazine *The Ladder*, spotlighting Bay Area HIV/AIDS organizations, and more. Mondays, Wednesdays-Sundays. 4127 18th St., San Francisco, 415-621-1107, glbthistorymuseum.org.

Legion of Honor. The Salon Doré: Recently restored, this installation recreates the extravagant French Neoclassical interior of the Hôtel de la Trémoille in Paris. Tuesdays-Sundays. Bowles Porcelain Gallery: Porcelain from England and continental Europe. Tuesdays-Sundays. 100 34th Ave., San Francisco, 415-750-3600, legionofhonor.famsf.org.

The Marine Mammal Center. Marine Science Sundays: Learn about oceans and the wildlife within during classroom presentations and docent-led tours of the MMC. Second and Fourth Sunday of every month, 10 a.m.-5 p.m. Free. 2000 Bunker Road, Sausalito, marinemammalcenter.org.

Randall Museum. Meet the Animals: Live presentations about the animals who live at the museum. Saturdays, 11 a.m. Free. 199 Museum, San Francisco, 415-554-9600, randallmuseum.org.

Randall Museum @ Mission Art Center. Drop-In Science Workshop: Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10:30 a.m. $3-$5. Meet the Animals: Though the Randall's regular facilities in Corona Heights are temporarily closed, the animals who live at the museum will make weekly trips down to the Mission for free live presentations. Saturdays, 11 a.m. Free. Drop-In Art Workshop: Get creative with arts and crafts projects for children and parents alike. Saturdays, 1 p.m. $3-$5. 745 Treat, San Francisco, 415-554-9600, randallmuseum.org.

San Francisco Maritime National Historical Park Visitor Center. A Walk Along the Waterfront: Historic memorabilia, nautical artifacts, slide presentations, and large-scale decorative installations recreate the sights and sounds of San Francisco's bustling shipping and fishing industries in this free daily exhibit. Daily, 9:30 a.m.-5 p.m. Free. 499 Jefferson, San Francisco, 415-447-5000, nps.gov/safr.

San Francisco Museum of Modern Art (SFMOMA). New Work: LANZA Atelier: This exhibition introduces three new projects by Mexico City–based architecture firm LANZA Atelier. It draws upon their interests in Mexico City's architectural history and in bringing communications together through architectural interventions. Mondays, Tuesdays, Thursdays-Sundays, 10 a.m.-5 p.m. 151 3rd St., San Francisco, 415-357-4000, www.sfmoma.org.

THEATER

Artists of the African Diaspora: The Bay Area Playwrights Festival will be hosting an affinity brunch for black theater professionals. This is a chance for us to set our own agenda and be in community together. Come join us for an afternoon of celebration, discussion, and ancestral reference. Sun., July 28, 11 a.m.-1 p.m., $20. Potrero Stage, 1695 18th St, San Francisco, (415) 992-7990, potrerostage.org.

BAPF Presents "How the Baby Died" by Tori Keenan-Zelt: About the play: When the hapless, unemployed actress Stace opts out of her marriage, she becomes (rather suddenly) a live-in nanny for her best friend, his husband, and their newborn baby. But then she gets the chance of a lifetime: an audition for a French Horror Theater. Hilarity, mayhem and Grand Guignol hijinks ensue with the only prop available. Baby, it gets bloody. A dark, absurdly comic play about parenting and performing invisible pain. Sat., July 27, 8-10 p.m., $20, www.facebook.com/events/392618848278057/. Potrero Stage, 1695 18th St, San Francisco, (415) 992-7990, potrerostage.org.

BAPF Presents "how to make An American Son" by christopher oscar peña: About the play: A "Model Immigrant" and business mogul, Honduran born Mando's cleaning empire is bracing for a downturn and he must rein in his over-privileged American son Orlando — who is living large on his dime. To teach him a lesson, he puts Orlando on the floor with the cleaning team, but in the wake of a personal gay-bashing, Orlando suddenly finds himself responsible for the fate of a treasured undocumented worker and the future of his father's entire enterprise. A play about the complexities of privilege, status, sexual identity and legal status within a newly wealthy immigrant family. Fri., July 26, 8-10 p.m., $20, www.facebook.com/events/1370108989821435/. Potrero Stage, 1695 18th St, San Francisco, (415) 992-7990, potrerostage.org.

BAPF Presents "Siesta Key" by Jonathan Spector: About the play: It's Florida...sometime in the future. Violent militia rule is followed by violent resistance. Years later, the atrocities of this period are filtered through a rich cinematic lens and the distant memories of those perceived as perpetrators or victims — in an attempt at revealing The Truth, and achieving reconciliation. Through shifting time, ambiguous TV-style interviews, and unreliable narrators, Siesta Key investigates the complexity of moral absolutism, its personal cost, and the elusiveness of truth in acts of hate. Sat., July 27, 12-2 p.m., $20, www.facebook.com/events/344417006232998/. Potrero Stage, 1695 18th St, San Francisco, (415) 992-7990, potrerostage.org.

BAPF Presents "The Seekers" by Jeesun Choi: About the play: Ihan is a Somali high school student living in Minneapolis on the verge of deportation when she is visited by figures from far flung places: the Arctic, European fringes, and an African refugee camp. They draw her into an unseen and forgotten world that exists just beyond reality and appeal to her for the sanctuary of their souls. A poetic drama on migration, displacement and freedom. Sat., July 27, 4-6 p.m., $20, www.facebook.com/events/2145069812257155/. Potrero Stage, 1695 18th St, San Francisco, (415) 992-7990, potrerostage.org.

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, $25-$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 415-421-4222, beachblanketbabylon.com.

Cabaret: A doomed romance in a city that dances on the edge of oblivion, Cabaret is one of the true classics of musical theatre, weaving together strands of debauchery and terror to capture a moment in time, that despite warning, is ever in danger of being repeated.

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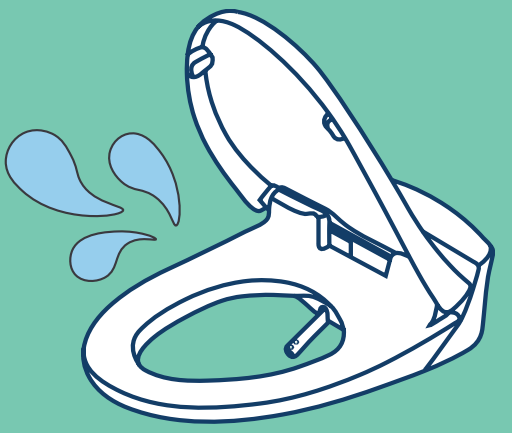

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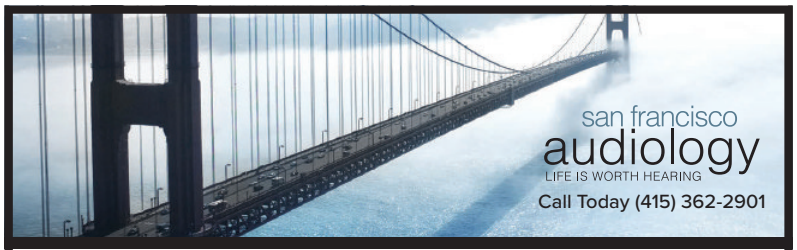

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On Maui, Far from the Cruel Sun

From poke to the waves, the Ka'anapali Beach Hotel is exactly as remote as a relaxing vacation should be.

A view of cloud-fringed Molokai from an oceanfront room at the Ka'anapali Beach Hotel.

Photo by Peter Lawrence Kane

By Peter Lawrence Kane

The most remote island in the world is Tristan de Cunha, a British territory in the south Atlantic with 250 or so hardy souls all living without an airstrip, some six days' journey from Africa by boat. The capital — such as it is — is called, rather marvelously, Edinburgh of the Seven Seas, and the harsh climate is decidedly Scottish, too. (Technically, it's an archipelago, and one of the outlying islets is called "Inaccessible Island," which should tell you something.) Buffeted by wind and rain, it's a difficult place to make a life — although property is held in common and nobody worries much about student loans.

It's not for everyone, clearly. You don't have to be a curmudgeonly hermit to find remote islands appealing, though. And if you'd rather inhale tropical breezes than brace yourself against gale-force winds, there is Maui, 2,300 miles away from the foggy coast of California. Known as the "Valley Isle" for the isthmus that separates the mountains in the western and eastern halves, it benefits from being less urbanized than Oahu, smaller than the Big Island, less overtly trendy than Kauai, and, unlike the unfortunate Kaho'olawe, free of unexploded ordnance from the Second World War.

Maui is both remote and not remote. It's a few hours away by plane, granted, but across the sheltered intra-island channel known as Lahaina Roads, you can see Molokai and Lanai rising from the oceans, their summits often obscured by the clouds they generate in the trade winds (depending on the time of day). And the best place to do it is from a wa'a, or outrigger canoe, launched from the beach opposite the Kā'anapali Beach Hotel, voted "Hawai'i's Most Hawai'ian Hotel."

Out there, on the water, you feel free. Cutting through the waves at even four or five knots feels like a breakneck pace, but experienced crews have been known to go three times as fast in competitive races. Paddling rhythmically through the impossibly clear ocean under the wa'a's blue and yellow sail, under the guidance of Captain Ray Glauser and his crew, you can crane your neck and gaze upon four of Hawai'i's main islands, something you can't do anywhere else.

Venture out far enough, and you can also glimpse Molokini, a crescent-shaped volcanic crater that looks like half of a sunken coliseum and functions as a snorkeler's paradise. But that's barely venturing "out" at all, as wa'a are now used to replicate the journeys that Polynesian explorers took centuries ago. Ponder how daring humans came up with an accurate way to ascertain longitudes, which had long bedeviled sailors, well before the invention of the marine chronometer — and then head back to the beach, where you left your shoes near the hotel's property line.

Built in phases during the 1960s, the 432-room Kā'anapali Beach Hotel (KBH) is exactly the right balance of mellow and lively. It's not a thumping resort with EDM blasting poolside until the wee hours, and it's not some off-the-grid jumping-off point for survivalists who want to test their mettle in nature. It's open and welcoming to all, remote and yet plugged-in.

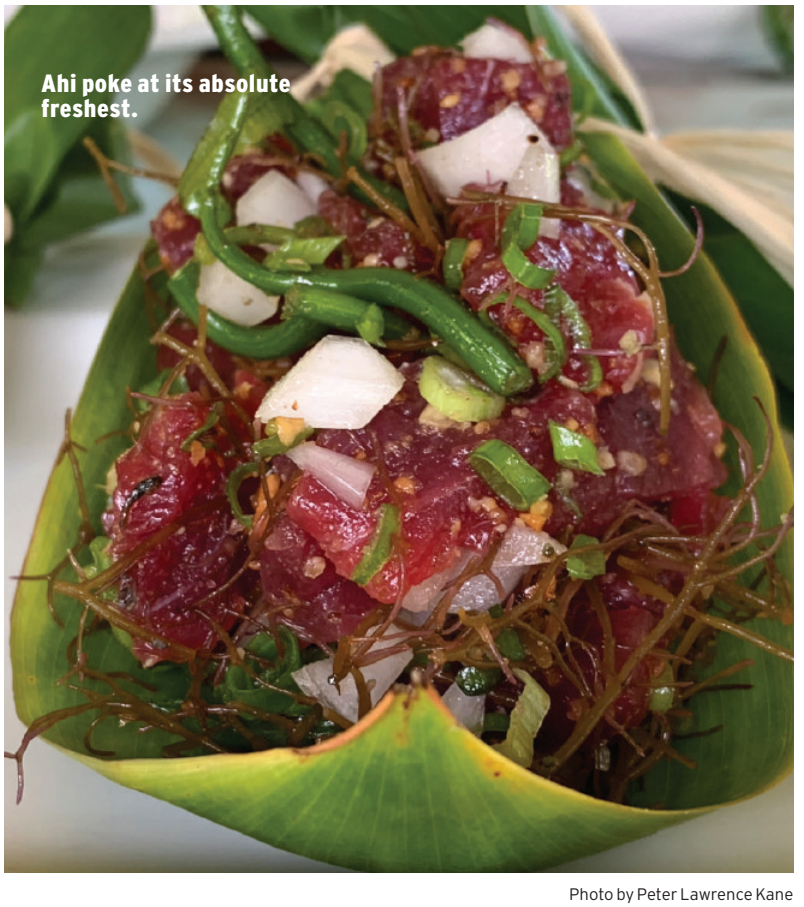
You can sit in the grass at a poi-making demonstration and watch a serene expert bliss out while working the purple taro root with his pōhaku ku'i 'ai (a pestle made from volcanic rock) against a papa ku'i 'ai (a wooden board) to fashion that staple of Hawai'ian cuisine. It takes some time to mash it into the proper texture, and requires both a fair amount of water and a fair amount of nuance.

Further, you can put yourself under the tutelage of the amiable executive sous chef Chris Napoleon, KBH's award-winning poke master, as he demonstrates the proper technique for making three types of ahi poke with plenty of ginger and sweet Hawai'ian onions. Only take this on if you're prepared to ruin yourself on that pale imitation of poke you get at the kiosk in the mall, of course.

KBH is famed for its Sunday Champagne brunches ($50 for adults, $28 for children), which draw visitors and locals in equal measure. Beyond mainland staples like carving stations and fruit plates, heaps of poke rest cheek-by-jowl with other Hawai'ian favorites such as kalua pig, smoky from the traditional ti leaves. And not for nothing, but a glass or two of bubbles will make you want to enjoy the rest of the afternoon at leisure, either idling away the hottest hours by the Tiki Terrace or venturing up the beach to Black Rock.

Save that excursion to the summit at Haleakala National Park for another day, in other words. But Lahaina, the historic whaling town and former capital with a number of architecturally unique houses of worship dating back as far as the early 1800s, is only a few miles down the road. Amid the multi-million dollar properties and galleries like the one belonging to "metaphorical realist" painter Vladimir Kush are mature breadfruit trees and spots for a quick snack. Lahaina, ensconced in the rain shadow so that it gets fewer than 15 inches of rain in a year, means "cruel sun" — but when that sun hits your forearms, you might have a different interpretation.

Maui has a number of unique traits. Hawai'i is one of only four states to have been a sovereign nation, and the only one whose independence lasted for more than just a few years. There are no snakes, and almost no tides. It's incredibly chill, even from the perspective of Northern California, in many ways one of the more laid-back regions on the mainland. And with its emphasis on professionalism inflected with 'ohana — the term for family — KBH is the very distillation of that island spirit. It's remote, sure, but not so much that you won't wish to return. As the sign says when you depart at last, "A hui hou" — or, until we meet again.



Ahi poke at its absolute freshest.

Photo by Peter Lawrence Kane

Enter Hell in a Robotic Exoskeleton

Gray Area Festival promises a weekend of brainy immersive installations that demonstrate the latest advances in experiential art.

By Peter Lawrence Kane

The Museum of Ice Cream, like other selfie palaces, is a place of harmless fun. Only a genuine spoilsport could watch people jump into a sprinkle pool and murmur about cultural decline. But some pools are shallower than others, and immersive art doesn't necessarily have to be about appealing to our vanity while standing next to a rainbow unicorn. It can be a bit more cerebral, as with Meow Wolf. But as the tech advances, experiential art doesn't merely blow our minds with top-tier audiovisual installations, either. It can help us make better sense of the merger of human with machine amid the vortex of gadget-mediated culture.

Gray Area Festival (Thursday-Sunday, July 25-28, at various venues) takes on a world where more and more of us have functionally fused with our smartphones. For its fifth year, curator Barry Threw organized discussions by leading technologists, educators, and experiential performers about virtual reality, augmented reality, and other pressing topics. But the most visually stunning components of this year's fest are two installations that each make their U.S. debut: ISM Hexadome and *Inferno*. The Hexadome is a 360-degree cinematic experience at Pier 70 that includes two 90-minute sets by pairs of artists each evening, with work by Thom Yorke and Tarik Barri, Lara Sarkissian and Jemma Woolmore, and many others. (Notably, the Grammy-nominated composer Suzanne Ciani presents the world premiere of her newest composition, *Under the Electric Sea*, on Friday, July 26.)

If you caught Ragnar Kjartansson's multiscreen *The Visitors* at SFMOMA or "Isaac Julien: Playtime" at Fort Mason, the Hexadome is in a similar vein, only with a greater emphasis on surround-sound from the six screens and 52 speakers. The 10 performances that comprise *Inferno*, meanwhile, are considerably more unsettling. Through the use of a robotic exoskeleton, it blurs the line between spectator and performer by conscripting people's bodies into the show. You move as the machine moves you, almost as if you've been assimilated by a Borg-like sentient cyborg, in a retelling of a scene from one of Dante's circles of hell. (Not everyone is damned, of course; you can simply watch the show without becoming a semi-voluntary performer.)

As Threw describes it, it's a bit terrifying — in a thrilling way, of course.

"*Inferno* puts the audience directly into the performer and participant roles," he tells *SF Weekly*. "And the work itself is pretty visceral. It's very industrial, with strobe lights and some fog, and you have these audience members sort of entrapped in these exoskeletons and sort of compelled to become performers for the rest of the group. There's one special exoskeleton in the middle, which is kind of a leader for the audience group, who directs the movements for the rest of the audience. In terms of hierarchies of control, and the way machines and people interact, there's a lot in this piece that we think will be very compelling."

Indeed, the participants look like prisoners forced to mine rare elements on some penal asteroid. All this comes from a sea change in the way that art-goers perceive the role of museums and festivals — but rather than simply surf that trend and sell some tickets, Gray Area Festival wants to look at its epistemological foundations, too.

"We started this year-long programming arc researching the trend in experiential spaces," Threw says. "There's a kind of movement toward being people interested in immersion and worlds, as opposed to looking at a room full of objects."

The fascinating thing, Threw notes, is that all this isn't entirely new. It's actually a return to a very ancient way of regarding art, as something more imbued with ritual than merely a static, decontextualized object in a vitrine or against a wall in an all-white gallery. Referring to the cave paintings at Lascaux, France, he notes that it was by necessity an all-encompassing experience, with the walls of the caves painted in ways that made use of their pitch-black surroundings and the fires that had to be brought in to view them.

"These spiritual places where art was initially created had to be site-specific," Threw says, speculating that in addition to fire and music there was almost certainly an olfactory component, possibly something as simple as sage.

Photo by Spencer Bray

But now that humans comprehend astrophysics and the water cycle — some humans, anyway — that level of enchantment with the world has abated. Indeed, the present crisis now is not "How do we appease the gods so that the harvest is plentiful?" but "How can we harness the power of technology in time to avoid ecological calamity and the erosion of human freedom?"

Consequently, Gray Area Festival doesn't simply want to entertain, but to question the symbiosis *Homo sapiens* has begun to undergo with devices and the internet. The ramifications are many and the stakes are high. For instance, some of the speakers Threw and Gray Area booked to present have noted parallels between radio and the rise of fascism in the 1930s with the increasingly corporatized internet and right-wing populism. Others, like virtual-reality pioneers Jaron Lanier and Brenda Laurel, have written book after book on the evolution of the human psyche as we cede more and more power to corporate algorithms that reduce more and more of our experience to mere data points. But in the meantime, festival-goers can enjoy the vicarious thrill of losing even more control, in a metal suit that brings them far below the caves of Lascaux, to hell itself.

Gray Area Festival, ***Thursday-Sunday, July 25-28, at various locations, individual performances $20-$55 or $250 for festival pass, grayareafestival.io***

FILM REVIEWS

David Crosby: Remember My Name
Rated R.
Opens Friday at the Embarcadero Center Cinema.

Although recent documentaries such as *Woodstock: Three Days That Defined a Generation* or *Marianne & Leonard: Words of Love* certainly tried, it's disingenuous at best in 2019 to gloss over how sexist and phallocentric the 1960s counterculture was. Produced by Cameron Crowe, A.J. Eaton's *David Crosby: Remember My Name* is a bit more lucid than most, if only because Crosby no longer seems interested in mythologizing himself or that decade. At 72 years of age, with a heart full of stents, he's upfront that he's still making records and touring due to his love of music and because he has a mortgage to pay, and not necessarily in that order. The founding member of Crosby, Stills, and Nash seems just as surprised as you are that he's not dead, and as he goes on a journey through the past — including footage from Neil Young's 1974 film *Journey Through the Past*, appropriately enough — Crosby's honesty is refreshing. He acknowledges that the main reason he or anyone else picked up an electric guitar in the 1960s was to get laid, and stardom made him a selfish, not-good person who hurt a lot of women. Nobody's perfect, but Crosby's openness about his imperfection gives him a better shot at real redemption than most, if only his name could be remembered. ***Sherilyn Connelly***

San Francisco Jewish Film Festival 39, Week Two
Now Playing at the Castro Theatre.

The second week of this year's San Francisco Jewish Film Festival looks at recent histories, some happy and some less so. Asaf Galay's *Army of Lovers in the Holy Land* catches up with the *Beavis and Butthead*-famous pop group as its super-queer frontman Jean-Pierre Barda moves from Sweden to Israel. Garret Price's documentary *Love, Antosha* celebrates the entirely too-short life of Anton Yelchin, the actor who played Pavel Chekov in the *Star Trek* reboot and who died in a freak accident in 2016 at the age of 27. Among the friends and colleagues who reflect on his too-short life are Joe Dante, Kristen Stewart, and Chris Pine. For cinematic gearheads, the true gem is Alyssa Bosley's *Beyond the Bolex*, in which she investigates the life of her grandfather Jacques, inventor of what some people have called the greatest camera ever. Bosley's interviewee Barbra Hammer, among others, would very much agree. And though it opens locally in August, don't miss this opportunity for an early look at Sameh Zoabi's very funny narrative *Tel Aviv on Fire*, about a none-too-talented production assistant on an Israeli soap opera about the Six-Day War who finds himself failing upwards into the position of scriptwriter. It also functions as a parable about fan entitlement, itself a timelier issue than ever. ***SC***

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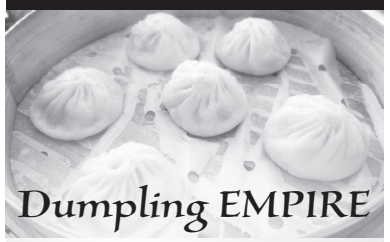
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Proving Ground

Thad Vogler and Jon Santer's pricey new project doesn't feel like their other ones, but it's very much worth visiting.

Gemelli pasta

Photo by Peter Lawrence Kane

By Peter Lawrence Kane

Everyone has a part of San Francisco they hate with a passionate intensity. I'm not talking about entire neighborhoods necessarily — although people certainly have strong opinions there — as much as little pockets of the urban fabric. The area of Franklin Street around Sutter and Pine, just as you crest the hill coming up from Hayes Valley, has always struck me as irredeemably bland. (That the 1906 fire crossed Van Ness Avenue right there might have something to do with it.)

The area around Harrison and First streets is similar. The visually stunning Sailor's Union of the Pacific notwithstanding, the pedestrian-hostile area consists mostly of freeway entrance ramps and luxury high-rise condos like Jasper and One Rincon Hill, with almost nothing at street scale. So while it may be surprising that Thad Vogler (Bar Agricole, Trou Normand, Obispo) and Jon Santer (Prizefighter) chose this area for a new project, it's not altogether shocking they were able to execute it in relative secrecy, just after Obispo opened on 24th Street to great acclaim. Once-storied Rincon Hill might have become as lifeless as a carrot Bunnicula snuck into the refrigerator to devitalize, but no longer, because now there is Nommo.

You hear the names of those principals and you're probably going to start free-associating about globally rare calvados and large-format punches. In reality, it's a bit simpler and freer than that — but not entirely. Nommo is a large, less-than-overdesigned room that feels like one-third bar, one-third restaurant, and one-third occasional event space to be used when none of the partners' other properties will do. Its obvious strengths are its sherries — in five-ounce pours, too — and its "Wee Dram Project," in which you can sample high-end treats like Van Winkle Special Reserve bourbon or In Situ Cucharillo, a mezcal from Oaxaca that's totally unrelated to Corey Lee's restaurant in SFMOMA, one ounce at a time.

The all-$15, almost-all-three-ingredient cocktail list hinges on hand-cut or pellet ice, with summery coolers like a Leave It to Me (vodka, lemon, raspberry, and Maraschino) so simple they almost dare you not to order them and peruse the menu for something more complicated instead. Perhaps the most elegant is La Iguana, an intriguing combination of mezcal, white vermouth, and a hint of chili. It is its own hot rock.

A wine list like this brief, with two or three varietals per category available by the glass, invites simple combinations, like a Malbec and a burger, although that's going to come out to $48 with tax and tip. So you might as well steer yourself toward cheese or salumi from Mangalitsa pigs, exclusively raised by Dinner Bell Farms (which have to be ordered separately). Coppa and a fennel-garlic finocchiona were our table's favorites, while the pâtè is skippable.

Some of the rustic small plates are wise decisions, from pleasantly mild marinated anchovies to the utter-antithesis-of-mild mushrooms marinated in paprika, lemon, parsley and thyme. Among the larger dishes, the decidedly Teutonic boudin blanc was a bit spartan for $29, merely a creamy sausage over some sauerkraut with a bit of calvados jus. Your opinion of the gemelli pasta will depend entirely on your opinion of marjoram, which tastes either like oregano with its bottom notes sliced off or else some kind of lavender dish soap. Steamed mussels, with a little crème fraîche in there with the white wine, were far superior, especially when it comes time to fight over who gets to dip the bread in the broth, and they're fun with a glass of La Gitana Manzanilla, aged for five or six years near the ocean to become one of the driest wines in the world. (Believe it.)

Dessert, as is sadly the case at more and more places, consists of one unimaginative option: two scoops of salted caramel ice cream for a somewhat pushy $10. But happy hour represents a serious bargain, relative to the standard price points. Mondays through Saturdays from 4 to 6 p.m., and all day on Sundays, Nommo serves dollar oysters — they're typically $4 — along with a $5 glass of organic white wine and an a la carte salumi for $10. That the menu gives a shout-out to the entire team, masthead-style, is a warm touch.

It sounds like a variation on the circa-2011 food-journalism cliche that was probably derived from Cookie Monster — "mmm, nom nom nom nom nom" — but the name comes from an unlikelier place. The Nommos were spirits or deities from the star Sirius honored by the cliff-dwelling Dogon people in Mali, whose name means something like "to make one drink." (That's meant in the sense of "to make a person drink," and not "to mix a single drink.") But after lingering in here, you're not going to walk away with pretentious vibes, just straightforward Franco-Iberian ones — mixed with an unfortunate LED streetlight that pours in through the floor-to-ceiling plate glass window. And whereas Bar Agricole is forever jumping, and Obispo has a sort of retro sexiness dating from Batista-era Cuba, Nommo is comparatively mellow. It feels like a proving ground for experiments. Given time and a bit more playfulness, it has real potential to light up a banal part of San Francisco.

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Shanghai soup dumplings

Photo by Ryan Basso

Go Eat This Now: King of Noodles

From xiao long bao to QQ noodles, this below-ground space in the Central Sunset is a gem.

By Ryan Basso

Beneath a bright rectangular sign on the corner of 18th Avenue and Irving Street is a very special restaurant. King of Noodles is a gem that shines in a neighborhood constantly misted with fog. Warm, savory fumes billow down the block as hand-pulled noodles and homemade soups wait to wrap around your soul like a blanket. The parlor-like space sits beneath street level, with banana-yellow walls and small tables scattered about the dining area. These fresh noodles and dumplings are all folded and pulled by a cook working nonstop in a small room filled with balls of dough and clouded with flour. It's homey, to say the least.

Start with the Shanghai soup dumplings ($5.95), as they mustn't be missed. Similar to those from Shanghai Dumpling King, another Sunset favorite that closed back in April 2018, the dumplings at King of Noodles are handmade, delicious little pouches of meat and broth. The thin, translucent skin bursts and an explosion of umami flavor will coat the entire inside surface of your mouth. Other xiao long bao can be flat and delicate, while King of Noodles' have a coned, sac shape, making them the perfect appetizer to pop back before a big bowl of noodles.

For the entree, go for their bread-and-butter Chinese soups, with coils of beautiful, hand-pulled QQ noodles. Every soup has a clean, meaty broth with plump, thick, chewy noodles nested on the bottom. Whether it be dumplings, spicy beef, tendon, or tofu, all the soups come with plumes of bok choy and earthy wild mushrooms floating about the bowl. These soups are simple in preparation, allowing the beautiful noodles to take the center stage. The noodle's texture and freshness are utterly addicting.

King of Noodles serves many Americanized Chinese favorites like beef pancakes, fried rice, and chow mein, but if you're looking for what they do best, stick to the soups and dumplings. With so many amazing Chinese restaurants in San Francisco, especially in the Sunset and Richmond, it can be hard to pick a place. Pick King of Noodles. Restaurants like this are just a small reminder why San Francisco is such an amazing place to eat.

King of Noodles
1639 Irving St., 415-566-8318 or kingofnoodlessanfrancisco.com

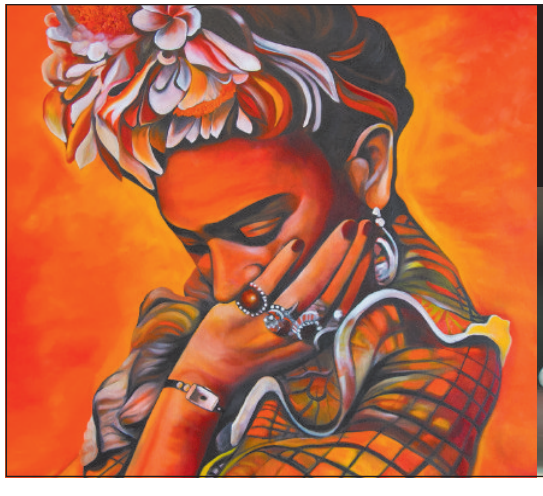
Square Pie Guys Is All About That Vodka Sauce

A Detroit-style pizza pop-up opens in SoMa with a surprisingly uncommon ingredient.

By Peter Lawrence Kane

Vodka sauce, that rust-orange, tomato-and-cream companion to penne, goes great on pizza, endowing it with a bit of extra snap. But it's all too rare in California, and for no discernible reason.

Until now. Square Pie Guys, now open in SoMa, is the city's new spot for it. Since last September, partners Danny Stoller and Marc Schecter had been making Detroit-style pizzas on »» p23



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FRESH EATS from p22

Thursdays and Fridays at Vinyl Wine Bar — or "Winyl Vine Bar," as a blooper from their Kickstarter video put it. They quickly began hitting capacity at every venue they traveled to, so it was time for a forever home.

Only a few months after The Board vacated 1077 Mission St., Square Pie Guys has gone in, and while some of the decor (like the lotería-themed restroom) looks much as it did during the days when AQ spinoff Fénix was there, build-outs cost money. (Hence that Kickstarter.) Stoller and Schecter have leapt into the action with a number of seasonal, deepish-dish quadrilateral pies, many of them with goofy names like "Don't Go Bacon My Heart" or "How Mush-Room," and you can get any of them made with vodka sauce for free. Schecter grew up with grandma-style pies three time zones away, and while the thick pan quality of a Detroit-style pizza is evident, things move a shade in a Lawnguyland direction, but with a distinctly West Coast sensibility, with gluten-free dough and vegan cheeses available. (Stoller is vegan.)

Standards like a pepperoni pizza called The 6x8 populate the menu, but one of the best is the decadent yet balanced summer elote corn, made with garlic-ricotta cream, cilantro-lime crema, taco seasoning, and cotija. That crema reappears on El Pugilista, whose Molinari chorizo and pickled peppers put up a bit of a fight, plus there are impressive pub fare bites like a cheeseburger made with bread-and-butter pickles and shredded romaine and a batch of Szechuan dry fried wings. Surprise: cilantro-lime crema once again.

So with strong ingredients like that, why use vodka at all? The neutral spirit just cooks off, right? Not exactly — it's a carrier for olfactory compounds, and since alcohol is an emulsifier, it brings the fats and oils into greater harmony with items made of vegetable matter. Just more proof that the latest crop of pizzerias in San Francisco — Hayes Valley's Gioia and the Mission's Flour + Water Pizzeria being among the more prominent — have already carved out personalities for themselves. Be there *and* be square.

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This Beat Is Technotronic

Thirty years of "Pump Up the Jam," which changed the pop landscape forever.

Technotronic

Photo courtesy of mn2s

By Brett Callwood

Most fans of electronic music who were out of diapers at the time can pinpoint the moment they first heard Belgian act Technotronic's "Pump Up the Jam." It was hardly the dawn of electronic music — the Detroit techno guys had been at it since the mid-1980s, and there are artists and DJs who certainly predated that. But "Pump Up the Jam" was one of those iconic tunes that pushed the genre out of the underground clubs and into the mainstream.

It was 1989. D-Mob's "We Call It Acieed" had dropped a year earlier, horrifying parents who hadn't quite gotten used to hip-hop yet, with the same line repeated over and over. Black Box's "Ride on Time" also landed in '89, and C+C Music Factory's "Gonna Make You Sweat (Everybody Dance Now)" was only a year away. Clearly, the pop landscape had been altered forever.

Thirty years later, and the passing of time allows us to see things a little differently. Out of the glare of clubland glee and the relentless churn of the industry, we can assess music a little more objectively. Separating the wheat from the chaff, "Pump Up the Jam" is still a fucking banger. The beat is insistent, the melody simple but utterly effective, and the vocals are swinging and unimaginably cool.

The next several singles — "Get Up! (Before the Night Is Over)," "This Beat Is Technotronic," and "Rockin' Over the Beat" — were similarly excellent, if not quite as infectious. The group capitalized on this with a fifth single called "Megamix" that's essentially a mix of their first four tunes. Under the euro-sounding alias "Hi Tek 3," Technotronic also released "Spin That Wheel," which just so happened to be on the soundtrack to the original *Teenage Mutant Ninja Turtles* movie.

What people might not be aware of is the fact that Technotronic have never split. Founding member Jo Bogaert is gone, but Daisy Dee, who left for a while, is back. The most recent new material — remixes excepted — was released in 2000, but the group continues to tour and perform around the world.

"We have a lot of new remixes because we are very realistic about the fact that everybody enjoys 'Pump Up the Jam,' " Daisy Dee tells *SF Weekly*. "So we let a couple of high-profile DJs remix our song — and it almost sounds like a whole new song, so it's OK."

Dee is pragmatic about her approach to Technotronic 2019. She's not expecting to win Grammys for fresh material; this is a nostalgia band, albeit a good one.

"Everybody's always pulling us back to the old days because of this gigantic song, and you don't get those kind of songs anymore," she says. "I haven't heard one in the last few years — something that when people play it, all the generations are still dancing to it. So I honestly must say that the only thing that really evolved within our band is the fact that we still know how to give the fans what they want, which is just to celebrate us, celebrate the songs, celebrate the movement towards the world, and we don't stop doing that. It's just who we are."

Dee was out of the band for two decades before returning to the ranks this year. She puts that "break" down to having a kid and starting her own business. So not really a break at all.

"I'm also a television host and I have my own production company [Booya Music], so for quite some time I wanted to focus also on my son," she says. "There were a lot of things going on in my life that I wanted to do. Traveling around wasn't prioritized. Now my son is 16 and I still have the feeling I can rock it. People still want to see me so I'm out and about again."

They do. And it's that enduring adoration, fueled by utter nostalgia, that encouraged Dee's return. Still, she admits that at the first of these gigs, which took place in Hungary, she was terrified.

"Oh my god, I was so nervous," she says. "My manager was filming it, and I was like, 'Oh no, I move like a potato.' My partner was jumping around the stage because he had been doing it weekly. I was standing there, and I even forgot part of the lyrics at one moment. I was flabbergasted to see all of the generations, like I was never gone. It was great."

Dee enjoys collaborating when possible. House DJ Sergey Kutsuev released a remix of "Pump Up the Jam" just this year, and Dee says that she can hear the influence of Technotronic all over contemporary EDM.

"I don't even need to think twice," she says. "It doesn't matter how big the star is. I remember meeting J-Lo, and she was like, 'Oh my God, Technotronic! I remember that song.' There's nobody in the world that doesn't feel attracted to that little stupid thing that we did back then without thinking about it. It was so funny. You can hear it everywhere. The way electronic music has evolved, we definitely have a part in that. I'm gonna take the credit."

San Francisco audiences will have a chance to see all of this when Technotronic performs at Mezzanine on Friday, July 26. Dee says that clubbers will get exactly the show that they are paying for.

"A very good time from the beginning until the end," she says. "We give the people pure energy. We give them great music and they will not be disappointed. We've been traveling all over the world, and nobody has said, 'Oh my God, that show was crap.' Everybody loves it and enjoys it just as much as we do. They see that we're having a good time, and you have no choice but to join us."

At festivals, they've seen people aged 7 to 70 dancing along, although that likely won't be the case at a SoMa nightclub. Still, it stands as a testament to their enduring legacy. But wherever they are, whoever they're playing for, the jam gets pumped.

Technotronic with Cyber Rodeo
(Kawasaki and Baby J), Primo, Friday, July 26, 9 p.m., at Mezzanine, 444 Jessie St. $16, mezzaninesf.com

Club listings are offered as a free service to *SF Weekly* readers and are subject to space restrictions. To change an existing listing or to have a listing added, email (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F.,CA 94103). Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs – searchable by keyword, date, and genre – are available online.

THURSDAY, JULY 25

ROCK

Atlas Cafe: 3049 20th St., San Francisco. Bluegrass & Old-Time Music Jam Session, Last Thursday of every month, 8 p.m., free.
Bazaar Cafe: 5927 California, San Francisco. Acoustic Open Mic with Josh Beemish, 7 p.m., free.
Bottom of the Hill: 1233 17th St., San Francisco. Varona, w/ Varros, Mint Julep, 8 p.m., $15.
The Chapel: 777 Valencia, San Francisco. Dean Wareham, w/ Papercuts, 8 p.m., $28.
The Condor Club: 560 Broadway, San Francisco. The Bloozdogz, Fridays, 3-7 p.m.; Thursdays, 4-7 p.m., Free.
Madrone Art Bar: 500 Divisadero, San Francisco. Atta Kid, fourth Thursday of every month, 10 p.m.-1 a.m., $5.
Milk Bar: 1840 Haight, San Francisco. Creature Canyon, w/ RORRE, 10 p.m., $5, info@milksf.com.
Monarch: 101 Sixth St., San Francisco. Smoked Out Soul, 9 p.m., $5, smokedoutsoulmusic@gmail.com.
Rickshaw Stop: 155 Fell, San Francisco. Night Riots, w/ Moontower, The Holy Dark, 8 p.m., $13-$43.
Space 550: 550 Barneveld, San Francisco. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5.
Tupelo: 1337 Grant, San Francisco. G.G. Amos, fourth Thursday of every month, 9 p.m.

DANCE

1015 Folsom: 1015 Folsom, San Francisco. Joyryde, w/ Rayn, Vybrant Vibes, Mphatiq and more, 10 p.m., $20.
Aunt Charlie's Lounge: 133 Turk, San Francisco. "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., $5-$7.
Beaux: 2344 Market, San Francisco. "My So-Called Night," '90s dance party with VJs Jorge Terez & Becky Knox, 9 p.m., free.
The Cafe: 2369 Market, San Francisco. "Picante," w/ DJ Marco & guest DJs, 9 p.m.-2 a.m., Free.
Cat Club: 1190 Folsom, San Francisco. "Class of '84," w/ DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., $8 ($6 before 9:30 p.m.).
Holy Cow: 1535 Folsom, San Francisco. Takeover Thursday, 10 p.m.-2 a.m.
Infusion Lounge: 124 Ellis, San Francisco. Wild Thought Thursdays, 10 p.m., $10.
Love + Propaganda: 85 Campton Place, San Francisco. Computer Love, Free.
The Luggage Store: 1007 Market, San Francisco. LSG New Music Series, 8 p.m., $6.
Madrone Art Bar: 500 Divisadero, San Francisco. "Tropicana," w/ El Kool Kyle & DJ Santero, second and fourth Thursday of every month, 9 p.m., Free.
Monarch: 101 Sixth St., San Francisco. Supernature Thursdays, $5.
Pop's Bar: 2800 24th St., San Francisco. BFF.fm, w/ Drew Smith. Rotating BFF.fm DJs spin a variety of tunes including indie rock, garage, electronic music, and more., 9 p.m., Free.
Q Bar: 456 Castro, San Francisco. "Throwback Thursdays," w/ DJ Jorge Terez, 9 p.m.-2 a.m., Free.
Raven: 1151 Folsom, San Francisco. "1999," w/ DJ Mark Andrus., 9 p.m., Free.
Temple: 540 Howard, San Francisco. "Next Level Thursdays," 10 p.m., free with RSVP.
Underground SF: 424 Haight, San Francisco. "Bubble," 10 p.m., free.
Wish: 1539 Folsom, San Francisco. Soma Haus, Soma Haus is a party dedicated to bringing you a fresh line up of favorite DJs in the Bay Area for a night of house music - every fourth Wednesday of the month - hosted by Zara Mez., Every fourth Thursday, 10 p.m.-2 a.m., Free, wishsfevents@gmail.com.

HIP-HOP

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Dave B, 9 p.m., $15-$40.
Cafe Du Nord: 2170 Market, San Francisco. Jagwar Twin: Live In Close Proximity, 7:30-11:30 p.m., $18, info@noisepop.com.
John Colins: 138 Minna, San Francisco. "Groove Theory," w/ DJ Natural, 10 p.m., free.
Skylark Bar: 3089 16th St., San Francisco. "Peaches," w/ Lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

JAZZ

Atlas Cafe: 3049 20th St., San Francisco. Jazz @ The Atlas, Thursdays-Saturdays, 8-10 p.m., Free.
Audium: 1616 Bush, San Francisco. Audium 10, 8:30 p.m., $20.
Elite Cafe: 2049 Fillmore, San Francisco. Live Jazz at The Elite Cafe, Thursdays, 6:30-9:30 p.m., Free.
SFJAZZ Center: 201 Franklin, San Francisco. Bria Skonberg, Trumpeter and vocalist Skonberg is back in the Joe Henderson Lab and bridges New Orleans Hot Jazz and modern influences., Thu., July 25, 7 & 8:30 p.m.; Fri., July 26, 7 & 8:30 p.m., $35; Jackie Ryan, Her latest OpenArt recording, Listen Here, encompasses a wide array of jazz idioms, from blues and gospel-flavored songs to Gershwin classics and original compositions., 7:30 p.m., $25-$45.
Sheba Piano Lounge: 1419 Fillmore, San Francisco. Latin Breeze, 8:30 p.m.
Zingari: 501 Post, San Francisco. Barbara Ochoa, 7:30 p.m., free.

FRIDAY, JULY 26

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. Sarah Shook And The Disarmers, w/ Del Bombers, Natural Pear, 9 p.m., $15.
The Chapel: 777 Valencia, San Francisco. Temptation - A Tribute to New Order, w/ Teenage Werewolves - A Tribute to The Cramps, 9 p.m., $22.
The Chieftain: 198 Fifth St., San Francisco. Ivor Collins, 8 p.m.
The Condor Club: 560 Broadway, San Francisco. The Bloozdogz, Fridays, 3-7 p.m.; Thursdays, 4-7 p.m., Free.
Edinburgh Castle: 950 Geary, San Francisco. "Take a Trip: Old Music for Dance People," w/ DJ John Diaz, 10 p.m., free.
LEVYstudio: 19 Heron, San Francisco. Friday Night Blues, weekly blues dance lessons and DJ party, 8 p.m., $11-$15.
Revolution Cafe: 3248 22nd St., San Francisco. Fourth Fridays Freestyle Fiesta with MSK.fm, fourth Friday of every month.
The Saloon: 1232 Grant, San Francisco. Jan Fanucchi, Last Friday of every month, 4 p.m.

DANCE

1015 Folsom: 1015 Folsom, San Francisco. Stimulus, Presented by the Glamcocks, 10 p.m., $35.
Beaux: 2344 Market, San Francisco. "Manimal," 9 p.m., free before 10 p.m.
The Cafe: 2369 Market, San Francisco. I Candy, 9 p.m., $5.
Cat Club: 1190 Folsom, San Francisco. "Dark Shadows," w/ resident DJs Daniel Skellington & Melting Girl, fourth Friday of every month, 9:30 p.m., $8 ($5 before 10 p.m.).
DNA Lounge: 375 11th St., San Francisco. So Stoked Summer of Love 2019 ft. Lenny Dee & Rob GEE, In the summer of 1967, hippies converged on San Francisco's Haight-Ashbury to celebrate LOVE and PEACE and created a counterculture movement of freedom and self-expression. They rejected the conformist and materialistic values of modern life and placed new emphasis on sharing and community. More than fifty years later the messages and values of that era continue to inspire us. Let's celebrate together the past and the present - peace and love - community and individuality. Let's celebrate at this be-in and be rave hippies., 7 p.m., $10-$30, info@pluralliance.org; Kandi GO! Poké-Rave, Kandi GO! Gotta Catch Em All!!, You want to be the very best raver? Like no one ever was? Then come out to Kandi Go! We need every Pokémon across the land to come out for this very special extravaganza! Catch all the kandi you can and trade them for your cause! Dress up as your favorite Pokémon or represent your gym! Goooooooo Rave!, 8 p.m., $10-$20.
The Grand Nightclub: 520 Fourth St., San Francisco. Latino Fridays, World Class DJ's playing the best Latin Hits x Top 40 x Hip Hop, 10 p.m.-2 a.m., Free.
The Great Northern: 119 Utah, San Francisco. Heat, Leather & Chains, w/ Ana Paula, Jack Chang, 10 p.m., $20-$50.
Infusion Lounge: 124 Ellis, San Francisco. "Flight Fridays," 10 p.m., $10.
John Colins: 138 Minna, San Francisco. 4th Fridays, Hip-Hop, R&B, Rap and House with Sean G and Z-Mo, fourth Friday of every month, 10 p.m.-2 a.m., $5-$10.
Madrone Art Bar: 500 Divisadero, San Francisco. "I Ð the '90s," w/ DJs Samala, Teo, Mr. Grant, & Sonny Phono, fourth Friday of every month, 9 p.m., $5.
Make-Out Room: 3225 22nd St., San Francisco. Shake Appeal, w/ Djs Ruby White, Abel Oleson, Galine MoDemoiselle, fourth Friday of every month, 6-10 p.m., Free; Soul! Powered, w/ DJ 2shy-shy, DJ melt w/U, Last Friday of every month, 10 p.m., $5-$10.
Monarch: 101 Sixth St., San Francisco. Soft Leather, Soft Leather takes over San Francisco's infamous Leather Weekend for a night of debauchery. Come tight, leave loose., 10 p.m., $5-$20.
Oasis: 298 11th St., San Francisco. "iClub Papi!," fourth Friday of every month, 10 p.m., $12-$15.
Origin: 1538 Fillmore, San Francisco. "OMGF," 9:30 p.m.
Public Works: 161 Erie, San Francisco. That BIG 80s Party, DJ Dave Paul will break down the 80s and reconstruct the decade, 9 p.m., $15; Jody Wisternoff, 9:30 p.m., $15.
Q Bar: 456 Castro, San Francisco. "Hard," w/ DJ Haute Toddy, 9 p.m.-2 a.m., $3.
Raven: 1151 Folsom, San Francisco. "Club Raven," Every Friday with DJ Mark Andrus. Free before 11pm., 9 p.m.-2 a.m., $10, info@ravenbarsf.com.
Rickshaw Stop: 155 Fell, San Francisco. Disco Infiltrator, 2000s Indie Party w/ North American Scum (LCD Soundsystem Tribute), 9 p.m., $15.
S.F. Eagle: 398 12th St., San Francisco. "Loaded," w/ DJs Dugg, C-Pap, Ghost Dad, and guests, fourth Friday of every month, 8 p.m., $3.
Slate Bar: 2925 16th St., San Francisco. Mission Disco, Nu Disco / Indie Dance / Future Funk / Vaporwave / Bloghaus, fourth Friday of every month, 9 p.m. continues through, Free, info@bayareadisco.com.
Slide: 430 Mason, San Francisco. Jai Ho! Bollywood Dance Party, Last Friday of every month, 9 p.m.-1:45 a.m., $5-$10.
Space 550: 550 Barneveld, San Francisco. "Dance Fridays," weekly salsa & bachata party, 7:30 p.m.
Underground SF: 424 Haight, San Francisco. "Studio 3AM," fourth Friday of every month, 10 p.m.
Wish: 1539 Folsom, San Francisco. Back & Forth, W/ Resident Jayvi Velasco, fourth Friday of every month, Free; "Back & 4th," w/ resident DJ Jayvi Velasco, fourth Friday of every month, 10 p.m., free.

HIP-HOP

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Cam & China, w/ Inas X, 9 p.m., $10.
Mercer: 255 Rhode Island, San Francisco. "'80s vs. '90s," w/ resident DJ Mr. E, fourth Friday of every month, 10 p.m., $5 before 11 p.m.
Slim's: 333 11th St., San Francisco. Shordie Shordie, 9 p.m., $20.
The Lister: 77 Cambon Drive, San Francisco. Top

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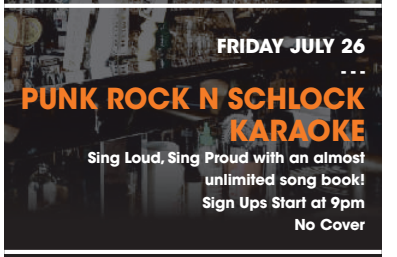
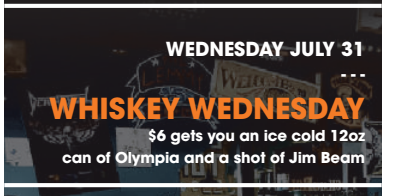
THURSDAY JULY 25
THROWBACK THURSDAY
THE STEVE McQUEEN:
A can of Anchor California Lager and a shot of Bulleit Bourbon for just $9...


FRIDAY JULY 26
PUNK ROCK N SCHLOCK KARAOKE
Sing Loud, Sing Proud with an almost unlimited song book!
Sign Ups Start at 9pm
No Cover

SUNDAY JULY 28
SERVICE INDUSTRY SUNDAY
(8pm-2am)
Paying back to the hard working Service Industry Workers, we offer you A Bottle of Lone Star Beer + A Shot of El Jimador for just $8...

MONDAY JULY 29
FRESH SQUEEZED MONDAY
(4pm-8pm)
Every Monday afternoon Cassy busts out the fresh fruit to make you tasty Palomas, Greyhounds, and more to wet your whistle...
ASS-END HAPPY HOUR
(11pm-2am)
Every Monday night from 11pm-2am, we roll back our drink prices to Happy Hour levels: $4 well drinks and $1 off draught beers...



CONCERTS

THURSDAY, JULY 25

The Drums: W/ Chai, 8 p.m., $25. August Hall, 420 Mason St, San Francisco.
Remember Jones: W/ Sal's Greenhouse, 8 p.m., $15. The Independent, 628 Divisadero, San Francisco.
Robyn: W/ Troye Sivan, 7 p.m., $79.50. Bill Graham Civic Auditorium, 99 Grove, San Francisco.

FRIDAY, JULY 26

The Beths: 8:30 p.m., $19.83, info@noisepop.com. The Independent, 628 Divisadero, San Francisco.
The Drums: W/ Chai, 8 p.m., $25. August Hall, 420 Mason St, San Francisco.
The Head And The Heart: W/ Hippo Campus, 8 p.m., $49.50. Bill Graham Civic Auditorium, 99 Grove, San Francisco.
Jill Scott: 7-11 p.m. Fox Theater - Oakland, 1807 Telegraph, Oakland.
Technotronic: W/ CYBER RODEO (Kawasaki & Baby J) & PRIMO, 9 p.m., $16. Mezzanine, 444 Jessie, San Francisco.
$UICIDEBOY$: W/ Shoreline Mafia, City Morgue, GERM, Night Lovell, & Trash Talk, 4:30 p.m., $39.95. The Midway, 900 Marin, San Francisco.

SATURDAY, JULY 27

Good Times Ahead: W/ Born Dirty, Tiffany Tyson, 10 p.m., $30. August Hall, 420 Mason St, San Francisco.
Walshy Fire & Ape Drums: W/ Rayn (Trap / Moombah Set) & Gawdy XXVI, 9 p.m., $20. Mezzanine, 444 Jessie, San Francisco.

SUNDAY, JULY 28

Rough: W/ DJ Bryan Hughes & DJ Steve Sherwood, 6 p.m., $50. Mezzanine, 444 Jessie, San Francisco.
Salted: W/ Mouton Music, Permission to Land, 2 p.m., $10. The Midway, 900 Marin, San Francisco.

TUESDAY, JULY 30

Kim Petras: 8:30 p.m., $20. Mezzanine, 444 Jessie, San Francisco.

WEDNESDAY, JULY 31

Kim Petras: 8:30 p.m., $20. Mezzanine, 444 Jessie, San Francisco.

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40 Dance Party, DJ Souljah & guests, spinning current & classic hip hop, top 40 hits. No Cover, no dress code. 9pm-closing, $3 drink specials/ vodka cranberry/lemon drops. Pool Tables & Beer Pong, 9 p.m., Free.

JAZZ

Atlas Cafe: 3049 20th St., San Francisco. Quinoa Co-Op, fourth Friday of every month, 7:30 p.m., free; Smith Dobson V, fourth Friday of every month, 8-10 p.m., Free. Jazz @ The Atlas, Thursdays-Saturdays, 8-10 p.m., Free.

Audium: 1616 Bush, San Francisco. Audium 10, 8:30 p.m., $20.

Bird & Beckett: 653 Chenery, San Francisco. Chuck Peterson Quintet, fourth Friday of every month, 5:30 p.m., $10 suggested donation per adult.

Bissap Baobab: 3372 19th St., San Francisco. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.

Comstock Saloon: 155 Columbus, San Francisco. Gaucho, Every other Monday, Friday, 8-11 p.m., Free, bookings@gauchojazz.com. Gaucho, Mondays, Fridays, 8-11 p.m., Free.

SFJAZZ Center: 201 Franklin, San Francisco. Bria Skonberg, Trumpeter and vocalist Skonberg is back in the Joe Henderson Lab and bridges New Orleans Hot Jazz and modern influences., Thu., July 25, 7 & 8:30 p.m.; Fri., July 26, 7 & 8:30 p.m., $35. Mary Stallings, San Francisco native Mary Stallings has appeared alongside jazz greats including Cal Tjader, Dizzy Gillespie and the Count Basie Orchestra over her stellar career. With her supple sense of swing, blues-inflected phrasing, and matchless gift for empathic interpretation, it's easy to see why The New York Times declared her "perhaps the best jazz singer alive today.", 7:30 p.m., $30-$70.

Top of the Mark: One Nob Hill, 999 California, San Francisco. Black Market Jazz Orchestra, 9 p.m., $10.

Zingari: 501 Post, San Francisco. Joyce Grant, 8 p.m., free.

SATURDAY, JULY 27

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. Talkie, w/ Henry Chadwick, Lofi Legs, 8 p.m., $15.

Cafe Du Nord: 2170 Market, San Francisco. Florist, 8-11:30 p.m., $18, info@noisepop.com.

The Chapel: 777 Valencia, San Francisco. This Is Not This Heat, w/ Bill Orcutt, Brian Turner, 9 p.m., $35.

Edinburgh Castle: 950 Geary, San Francisco. HEAT WAVE!, All vinyl, all 45 soul and oldies dance party every 4th Saturday with DJs Miss Lonelyheart and Bibi, fourth Saturday of every month, 10 p.m.-2 a.m., free.

Neck of the Woods: 406 Clement, San Francisco. She Past Away, w/ Untamed Creatures, Fearing, 7:30 p.m., $30; SHE PAST AWAY, w/ Untamed Creatures, Fearing, 7:30 p.m., $23.

Slim's: 333 11th St., San Francisco. The Murder City Devils, w/ Terry Gross, Corey J Brewer, Sat., July 27, 9 p.m.; Sun., July 28, 9 p.m., $25.

Swedish American Hall: 2174 Market, San Francisco. Florist, w/ Outer Spaces, 8 p.m., $12.

DANCE

1015 Folsom: 1015 Folsom, San Francisco. Pura, Reggaeton, Merengue, Salsa, Bachata, Cumbia, Hip Hop, Top 40, $10; "Pura," 9 p.m., $20.

Beaux: 2344 Market, San Francisco. "Bleaux," w/ Lindsay Slowhands & DJ Haute Toddy, fourth Saturday of every month, 9 p.m.

DNA Lounge: 375 11th St., San Francisco. "Bootie S.F.," 9 p.m., $10-$20.

El Rio: 3158 Mission, San Francisco. "Mango," fourth Saturday of every month, 3 p.m., $8-$10.

The Empire Room: 555 Golden Gate, San Francisco. "Empire Ballroom," 9 p.m., $20 before 11 p.m.

The Great Northern: 119 Utah, San Francisco. BRÜT, w/ Ralphi Rosario, Dan Darlington, 10 p.m., $35-$45.

Holy Cow: 1535 Folsom, San Francisco. Holy Cow Saturday, Enjoy your favorite Hip Hop & Club Hits at high volume!, 10 p.m.-2 a.m., Free.

Infusion Lounge: 124 Ellis, San Francisco. SinfulSaturdays, 9 p.m.-2 a.m., Free, host@infusionlounge-sf.com; "Infusion Saturdays," 10 p.m.-2 a.m., $10.

John Colins: 138 Minna, San Francisco. Nice, w/ DJ Apollo & Fran Boogie, fourth Saturday of every month, 10 p.m.-2 a.m., $5-$10.

The Knockout: 3223 Mission, San Francisco. "Galaxy Radio," w/ resident DJs Smac, Emils, Holly B, and guests, fourth Saturday of every month, 10 p.m., free.

Lookout: 3600 16th St., San Francisco. "Bounce!," 9 p.m., $3.

Madrone Art Bar: 500 Divisadero, San Francisco. "Blunted Funk," w/ resident DJs Sneak-E Pete & Chilipino, July 25, 9 p.m., $5 (free before 10 p.m.).

Make-Out Room: 3225 22nd St., San Francisco. "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., $5-$10.

Monarch: 101 Sixth St., San Francisco. Wormhole Presents: 5AM, w/ Templo, Trevor Kelly, 9:30 p.m., $10-$20.

Neck of the Woods: 406 Clement, San Francisco. "The Cotton Pony Party: A Dance Party for Girls," fourth Saturday of every month, 9 p.m., $10.

Public Works: 161 Erie, San Francisco. Purified After Party, w/ Nore En Pure, Doesem, J.Remy, 9:30 p.m., $30-$40.

Q Bar: 456 Castro, San Francisco. "Saturgay," w/ DJ Stanley Frank, 9 p.m.-2 a.m., Free before 10pm, $3 after.

Raven: 1151 Folsom, San Francisco. Club Raven - Throwbacks & More, Video DJ Mark Andrus spinning throwback music videos & more!, 9 p.m.-2 a.m., $10, info@ravenbarsf.com.

Revolution Cafe: 3248 22nd St., San Francisco. Free International dance party, Dance to rhythms from around the world or sip drinks and watch the world go by this European-style open-air café in the heart of the Mission. Salsa, samba, bhangra, afropop, afrobeat, reggaetón, cumbia, son, bollywood filmi, balkan, globalbass, barrioteca, mambo, tango, flamenco, ska, reggae, rhumba, balady, dabke, rai, pizzica, electroswing, swinghop, swing jazz, and more!, 8:30 p.m.-1 a.m., FREE, zanne@dejanvier.org.

The Stud: 399 Ninth St., San Francisco. "Dark Room," Last Saturday of every month, 9:30 p.m.

HIP-HOP

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Sabrina Sounds, 10 p.m., $15.

Holy Cow: 1535 Folsom, San Francisco. Cameo Fridays, Hip-hop from the 80's, 90's, and today's Top 40, 10 p.m.-2 a.m.

The Lister: 77 Cambon Drive, San Francisco. 80's and 90's Throwback Party, w/ DJs and MCs, 9 p.m., Free.

JAZZ

Atlas Cafe: 3049 20th St., San Francisco. Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6 p.m., free. Jazz @ The Atlas, Thursdays-Saturdays, 8-10 p.m., Free.

Audium: 1616 Bush, San Francisco. Audium 10, 8:30 p.m., $20.

Bissap Baobab: 3372 19th St., San Francisco. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.

Burritt Room: 417 Stockton, San Francisco. Kamikaze Butterfly, 7 p.m.

Caffe Trieste: 601 Vallejo, San Francisco. Caffe Trieste Saturday Concert, 2 p.m.

The Chieftain: 198 Fifth St., San Francisco. Damir, 8 p.m.

Lou's Fish Shack: 300 Jefferson, San Francisco. Willie G, 8 p.m.

Pier 23 Cafe: Pier 23, San Francisco. Native Elements, Last Saturday of every month, 10 p.m., $10-$15.

The Saloon: 1232 Grant, San Francisco. Dave Workman, fourth Saturday of every month, 4 p.m.

SFJAZZ Center: 201 Franklin, San Francisco. Alicia Olatuja, Olatuja returns to the Joe Henderson Lab with her new project that celebrates women composers – Intuition: Songs From the Minds of Women., Sat., July 27, 7 & 8:30 p.m.; Sun., July 28, 6 & 7:30 p.m., $30-35; Tiffany Austin Celebrates Ella Fitzgerald, An L.A. native, Austin spent five years in Japan as a singer before

moving to the East Bay in 2009 to study at the UC Berkeley School of Law. During her studies, the pull of music was too strong to ignore, and she earned a full scholarship to the California Jazz Conservatory (formerly known as the JazzSchool), where she worked extensively with renowned Brazilian pianist Marcos Silva. Austin's refreshing approach to the jazz tradition blends elements of R&B, hip-hop, and the blues in equal measure, creating a fresh and invigorating hybrid that stirs the soul and moves the body., 7:30 p.m., $30-$55.

Sheba Piano Lounge: 1419 Fillmore, San Francisco. The Robert Stewart Experience, 9 p.m.

Space 550: 550 Barneveld, San Francisco. "Club Fuego," 8 p.m.

SUNDAY, JULY 28

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. School Of Rock AllStars, Top teenage musicians from around the globe, touring North America., 3:30 p.m., $10.

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Afton, 6:30 p.m., $16.

Cafe Du Nord: 2170 Market, San Francisco. Stef Chura, w/ French Vanilla, Nanami Ozone, 7:30 p.m., $20, info@noisepop.com; Stef Chura, w/ French Vanilla, Nanami Ozone, 7:30 p.m., $15.

Club Deluxe: 1511 Haight, San Francisco. The Luxomatics, 6 p.m., free.

Rickshaw Stop: 155 Fell, San Francisco. B Boys / Bodega, w/ Blues Lawyer, 7 p.m., $12.

The Saloon: 1232 Grant, San Francisco. Blues Power, 4 p.m.; The Door Slammers, fourth Sunday of every month, 9:30 p.m.

Slim's: 333 11th St., San Francisco. The Murder City Devils, w/ Terry Gross, Corey J Brewer, Sat., July 27, 9 p.m.; Sun., July 28, 9 p.m., $25.

Space 550: 550 Barneveld, San Francisco. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5.

DANCE

Beaux: 2344 Market, San Francisco. "Big Top," 9 p.m., free.

The Edge: 4149 18th St., San Francisco. "Kick It!: '80s at 8," w/ DJ MC2, 8 p.m.

El Valenciano: 1153 Valencia, San Francisco. Cuba Descarga Salsa Dance Party, Every Sunday live music, Sundays, 6-11 p.m. Continues through Dec. 27, $10, cultucuba@gmail.com.

F8: 1192 Folsom, San Francisco. "Stamina," w/ DJs Lukeino, Jamal, and guests, 10 p.m., free.

Great American Music Hall: 859 O'Farrell, San Francisco. Fally Ipupa, 7 p.m., $35, eventinfo@bissapbaobab.com.

The Great Northern: 119 Utah, San Francisco. A Sunny Disco Day, w/ Derek Rosé, Toni Z, Symmone and more, 1 p.m., $20-$70.

Holy Cow: 1535 Folsom, San Francisco. Holy Sundays, Day and night club party, Sundays, 3-9 p.m.

The Knockout: 3223 Mission, San Francisco. "Sweater Funk," 10 p.m., free.

Lookout: 3600 16th St., San Francisco. "Jock," Sundays, 3-8 p.m., $2.

MatrixFillmore: 3138 Fillmore, San Francisco. "Bounce," 10 p.m.

Monarch: 101 Sixth St., San Francisco. WERD., w/ Trey Courtney, Luis Tovar Zarate, 9 p.m., $5-10.

The Stud: 399 Ninth St., San Francisco. "Cognitive Dissonance," fourth Sunday of every month, 6:30 p.m.

HIP-HOP

Boom Boom Room: 1601 Fillmore, San Francisco. "Return of the Cypher," 9:30 p.m., free.

Double Dutch: 3192 16th St., San Francisco. "Select Sundays," w/ DJs Lando1 & Natural, 10 p.m.

JAZZ

Bissap Baobab: 3372 19th St., San Francisco. "Brazil & Beyond," 7 p.m., free.

Brenda's French Soul Food: 652 Polk, San Francisco. Gaucho, Sundays, 5-8 p.m., Free.

The Chieftain: 198 Fifth St., San Francisco. Traditional Irish Session, Sundays, 6 p.m.; Mondays, 8 p.m.

El Rio: 3158 Mission, San Francisco. Salsa Sundays, second and fourth Sunday of every month, 3 p.m., $8-$10.

The Lucky Horseshoe: 453 Cortland, San Francisco. Bernal Mountain Bluegrass Jam, 4 p.m., free.

Madrone Art Bar: 500 Divisadero, San Francisco. Sunday Sessions, 10 p.m., free.

Plough & Stars: 116 Clement, San Francisco. Seisiún, 9 p.m.

Revolution Cafe: 3248 22nd St., San Francisco. The Balkan Evening, 8:30 p.m.

The Royal Cuckoo: 3202 Mission, San Francisco. Lavay Smith & Chris Siebert, 7:30 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco. Savanna Jazz Jam with Eric Tillman, Danny Castro, and Nick Fishman, 7 p.m., $5.

SFJAZZ Center: 201 Franklin, San Francisco. Alicia Olatuja, Olatuja returns to the Joe Henderson Lab with her new project that celebrates women composers – Intuition: Songs From the Minds of Women., Sat., July 27, 7 & 8:30 p.m.; Sun., July 28, 6 & 7:30 p.m., $30-35. Kenny Washington, Washington brings a sparking selection of tunes from the Great American Songbook, performed with a master's ease and an intimate charm., 7 p.m., $25-45.

Sheba Piano Lounge: 1419 Fillmore, San Francisco. Bohemian Knuckleboogie, 8:30 p.m., free.

Swig: 571 Geary, San Francisco. Sunday Blues Jam with Ed Ivey, 9 p.m., free.

Thirsty Bear Brewing Company: 661 Howard, San Francisco. The Flamenco Room, 7:30 & 8:30 p.m.

MONDAY, JULY 29

ROCK

Amnesia: 853 Valencia, San Francisco. Bluegrass Mondays with the Bow Ties, 9 p.m., Free (tips suggested).

Bottom of the Hill: 1233 17th St., San Francisco. Psychic Graveyard, w/ Plack Blague, Nopes, 8 p.m., $18.

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco. Damir, 10 p.m.

The Saloon: 1232 Grant, San Francisco. Peter Lindman, 4 p.m.; The Bachelors, 9:30 p.m.

Slim's: 333 11th St., San Francisco. Miyavi, 8 p.m., $35.

DANCE

Beaux: 2344 Market, San Francisco. "Opulence," 9 p.m., free.

DNA Lounge: 375 11th St., San Francisco. "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., $3-$5.

Madrone Art Bar: 500 Divisadero, San Francisco. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8 p.m., free.

Oasis: 298 11th St., San Francisco. "Beat It!: An '80s Night," 8 p.m., free.

Rickshaw Stop: 155 Fell, San Francisco. Golden Vessel, w/ Instupendo, 8 p.m., $13.

Skylark Bar: 3089 16th St., San Francisco. "Skylarking," w/ I&I Vibration, 10 p.m., free.

JAZZ

The Chieftain: 198 Fifth St., San Francisco. Traditional Irish Session, Sundays, 6 p.m.; Mondays, 8 p.m.

Comstock Saloon: 155 Columbus, San Francisco. Gaucho, Mondays, Fridays, 8-11 p.m., Free. Gaucho, Every other Monday, Friday, 8-11 p.m., Free, bookings@gauchojazz.com.

Hotel Utah: 500 Fourth St., San Francisco. Open Mic with Brendan Getzell, 8 p.m., free.

Le Colonial: 20 Cosmo, San Francisco. Le Jazz Hot, 7 p.m., free.

Neck of the Woods: 406 Clement, San Francisco. SalsaCrazy Dance Night, w/ lessons by Evan Margolin, 7 p.m., $60/four weeks.

Sheba Piano Lounge: 1419 Fillmore, San Francisco. Steve Nelson Trio Jam Session, 8 p.m.

TUESDAY, JULY 30

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. Dinosaur Pile-up, w/ BRKN Love, Leather Feather, 7:30 p.m., $15.

Brick & Mortar Music Hall: 1710 Mission, San Francisco. The Red Edges, w/ Cold Shoulder, Flower Cords, 8 p.m., $10.

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco. The Stan Erhart Band, 10 p.m.

Madrone Art Bar: 500 Divisadero, San Francisco. The Crow Eaters, 7 p.m., free.

Make-Out Room: 3225 22nd St., San Francisco. "Slow Jams," w/ DJ Primo & friends, first and second Tuesday of every month, 9:30 p.m.; fourth and Last Tuesday of every month, 9:30 p.m., free.

The Saloon: 1232 Grant, San Francisco. G.G. Amos Duo, 4 p.m.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco. "High Fantasy," w/ DJ Myles Cooper, drag performances, more, 10 p.m., $5.

Beaux: 2344 Market, San Francisco. "Cock Shot," 9 p.m., free.

F8: 1192 Folsom, San Francisco. "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9 p.m., $5 (free before 9:30 p.m.).

Infusion Lounge: 124 Ellis, San Francisco. "Startup Tuesdays," 10 p.m., free with RSVP.

Milk Bar: 1840 Haight, San Francisco. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m., $5.

Monarch: 101 Sixth St., San Francisco. Soundpieces, 10 p.m., $10; Mikhal, w/ Salem, Payam, 10 p.m., $5; "Soundpieces," 10 p.m.

Pop's Bar: 2800 24th St., San Francisco. "Music Therapy," w/ DJ Clave, 9 p.m.-1:30 a.m., Free.

Swig: 571 Geary, San Francisco. "BoomSwing Tuesdays," w/ DJ Tyler Ryan, 9 p.m., free.

Underground SF: 424 Haight, San Francisco. "Shelter," 10 p.m., free.

Wish: 1539 Folsom, San Francisco. House Love, House Love: Bringing you a delicious varietal of house music from our talented community of Bay Area DJs and producers every 4th Tuesday at Wish Lounge. Good people, good vibes, House., Every fourth Tuesday, 10 p.m., Free, wishsfevents@gmail.com.

HIP-HOP

F8: 1192 Folsom, San Francisco. Xtra Luv Tuesdays, Every other Tuesday, Free.

Raven: 1151 Folsom, San Francisco. "Phat Tuesday," w/ DJs Scotty Fox & Clinton Lee, 8 p.m., free.

JAZZ

Club Deluxe: 1511 Haight, San Francisco. Smith Dobson, 10 p.m., free.

Fort One Bar & Lounge: 2801 Leavenworth, San

I'm a 36-year-old straight guy, happily married for more than 10 years, and a longtime reader. My wife and I are monogamous. We're good communicators, well matched in terms of libido, and slightly kinky (light bondage, Dom/sub play in the bedroom). For the last few months, I've been thinking about trying prostate play, and I have a couple of questions. A lot of bloggers and other writers in the sex-advice complex tout the health benefits of regular prostate massage, but I haven't found any academic research to back up some of the lofty claims that are being made. Does prostate massage reduce the risk of prostate cancer and prostatitis? Now the relationship question: I've brought partnered prostate play up with my wife, and it's a hard pass for her. Hygiene is an issue, but that's easy to take care of (shower, enema, gloves, towels on the bed, etc.). The other part deals with our power dynamics. Typically, I'm the Dom, and, based on the limited conversations we've had about this, there is something about penetrating me that she finds deeply uncomfortable. What should I do? How do I frame this conversation in a way that may make her more comfortable and gets her finger(s) in my ass? We've shared so much—she's an incredible partner who has helped me realize so many of my fantasies, and I'd like her to be a part of this one, too. Partner Protests Prostate Play

If there were any legit studies out there that documented the health benefits of regular prostate massage, PPPP, Richard Wassersug, PhD, would know about it. Wassersug is a research scientist at the University of British Columbia, where he studies ways to help prostate cancer patients manage the side effects of their treatments.

"I'd like to believe that I'm knowledgeable on this topic," Wassersug said, "[but] I checked PubMed to see if I'd missed anything in the relevant and recent peer-reviewed medical literature. As I expected, there are no objective data supporting the claim that 'regular prostate massage' reduces the risk of prostate cancer and prostatitis. [And while] prostate massage can be used to express prostatic fluid for diagnostic purposes, that's not the same as using it for the treatment of any prostatic diseases."

But that doesn't mean that prostate massage isn't beneficial; absence of evidence, as they say, isn't evidence of absence.

"We [just] don't know," said Wassersug, and finding out "would, in fact, take a very large sample and many years to collect enough data to provide a definitive answer."

But there definitely is something you can do right now to decrease your risk of prostate cancer, PPPP: Two large studies found that men who ejaculate frequently—more than 21 times per month—are roughly 35 percent less likely to develop prostate cancer than men who blow fewer loads. So if sticking things up your butt makes you come more often, then science says sticking things up your butt will reduce your risk of prostate cancer.

Researchers don't know exactly why coming a lot may reduce a man's risk for prostate cancer. There's no data to support one frequently mentioned theory—that ejaculation may flush out "irritating or harmful substances" that could be gathering in the prostate along with the fluids that make up roughly 30 percent of a man's seminal fluids—so, again, more research is needed. And until those studies are done, men and other prostate-having people should err on the side of ejaculating as often as (safely and consensually) possible.

As for convincing your otherwise submissive wife to finger your ass, PPPP, you could search for "power bottoms" on the gay section of Pornhub—assuming your wife enjoys gay porn—and familiarize her with the concept of dominant penetratees. You could also add female condoms to your list of hygiene hacks—put one of these trash-can liners in your ass, and the only thing your wife will get on her fingers is lube. But if anal play is a hard no for the wife, you'll have to enjoy anal play solo.

Richard Wassersug co-leads Life on ADT (lifeonadt.com), a national educational program in Canada for prostate cancer patients dealing with the side effects of androgen deprivation therapy.

I am a poly nonbinary person, and I've been seeing this guy in a BDSM context for about six months. About two times a month, he canes me and destroys my ass, I get to call him "daddy," and I get fucked in mind-blowing ways. In the beginning, I expressed interest in dating (with more emotional investment), and he said he didn't have the mental space for it but he'd be interested in trying to develop something eventually. So we've played and had fun, and I'm starting to get feels for this guy… buuuuut… he's given me no indication he's interested in anything beyond our current arrangement. I've said, "Hey, let's schedule a date," something like dinner, coffee, a walk around the fucking block, but he just wants to fuck, no talking. What he wants isn't what I'm looking for, so I decided to take my business elsewhere and focus my energy on my other relationships. Well, his mom just got diagnosed with cancer and has a couple months to live. He's devastated. What are the ethics of breaking up here? I dislike just ghosting, but he's got other friends and lovers to support him. He doesn't really need me. But he does on occasion send little "thinking of you" texts. So am I able to ghost him? Do I owe him a conversation about wants and needs? I'd like to be friends—I am part of a small kinky community, I'm friends with some of his fuck buddies, and I'm going to run into him again—but this isn't a time in his life when he should be worrying about the feelings of a now-and-then spanking partner.

Ghosting Has Obvious Shortcomings That Suck

You've constructed a false choice for yourself, GHOSTS: either initiate a conversation about your wants and needs or ghost him. But there's no need for a wants-and-needs convo, as you've already had that conversation (more than once) and his don't align with yours. So instead of disappearing on him, you can simply respond to his "thinking of you" texts with short, thoughtful, compassionate texts of your own. ("Thinking of you, too, especially at this difficult time.") The odds that he'll want to meet up in the next few months seem slim, and you can always claim a scheduling conflict if he should ask to get together.

On the *Lovecast*, how pain turns into pleasure: savagelovecast.com.

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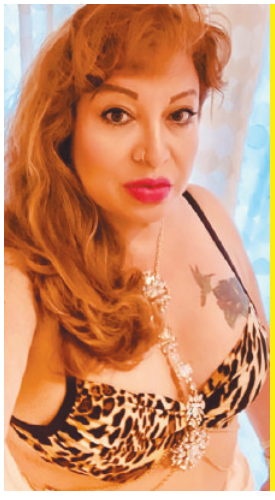

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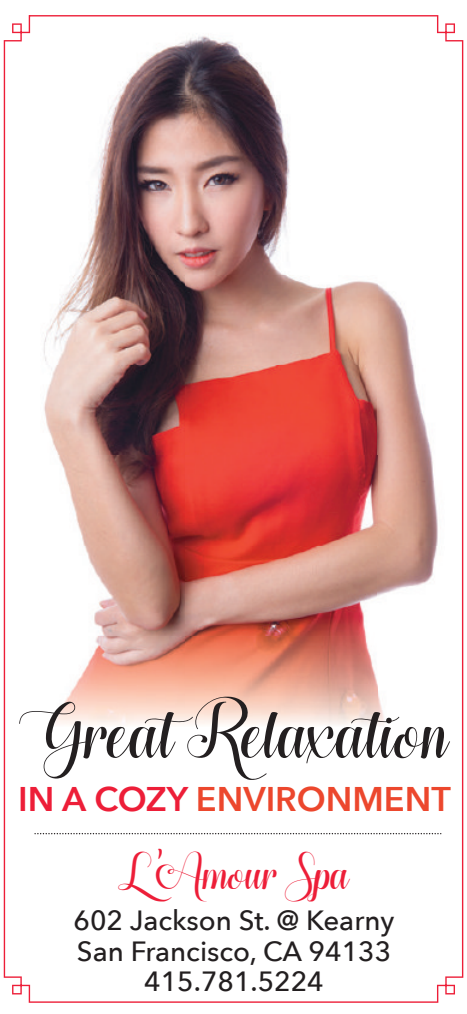

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Public Notices

CIVIL

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
Case No. CNC-19-555000
Superior Court of California, County of San Francisco
Petition of: Linda Kathleen Marino for Change of Name
TO ALL INTERESTED PERSONS:
Petitioner Linda Kathleen Marino filed a petition with this court for a decree changing names as follows:
Linda Kathleen Marino to Linda Kathleen Barber
The Court orders that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Any person objecting to the name changes described above must file a written objection that includes the reasons for the objection at least two court days before the matter is scheduled to be heard and must appear at the hearing to show cause why the petition should not be granted. If no written objection is timely filed, the court may grant the petition without a hearing.
Notice of Hearing:
Date: September 10-2019, Time: 9:00am, Dept.: 514
The address of the court is 400 McAllister St., San Francisco, CA 94102-4515
A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: SF Weekly
Date: July 09 2019
GARRETT L. WONG
Judge of the Superior Court
7/18, 7/25, 8/1, 8/8/19
CNS-3273763#
SAN FRANCISCO WEEKLY

FICTITIOUS BUSINESS NAMES

FICTITIOUS BUSINESS NAME STATEMENT
File No. A-0386978-00
Fictitious Business Name(s): **Rice Bucket, 760 Head St., San Francisco, CA 94132**, County of San Francisco
Registered Owner(s):
Bread, LLC, (CA) 760 Head St., San Francisco, CA 94132
The business is conducted by: a Limited Liability Company
The registrant commenced to transact business under the fictitious business name or names listed above on not application
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Jian Hao Chen, Managing Partner
Bread, LLC
This statement was filed with the San Francisco County Clerk on June 21, 2019
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
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